

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Who is
the spot for a commercial



She's in the pool but she's right at hand to hear your message, when you use Spot Radio. Multiply this listening by millions of vacationers and you'll know why Spot Radio pays off BIG for national advertisers.

KOB Albuquerque
WSB Atlanta
WGR Buffalo
WGN Chicago
WFAA Dallas-Ft. Worth
WKMH Detroit
KPRC Houston
KARK Little Rock

WINZ Miami
WISN Milwaukee
KSTP Minneapolis-St. Paul
WTAR Norfolk
KFAB Omaha
WIP Philadelphia
KPOJ Portland
WJAR Providence
WRNL Richmond

KCRA Sacramento
WOAI San Antonio
KFMB San Diego
KOBV San Francisco
KMA Shenandoah
KREM Spokane
WGTO Tampa-Orlando
KVOO Tulsa

Radio Division

Edward Petry & Co., Inc.

The Original Station
Representative

ARE TV MEN BULLYING ADVERTISERS?

Some big clients feel they are, but the webs contend the control is for the benefit of all

Page 33

How Blair-TV system cuts out spot paper work

Page 42

What stations say about 4A's new rate card

Page 44

Suddenly it's summer: net tv's line-up

Page 45

DIGEST ON PAGE 4

THE QUALITY TOUCH



—to some, just a ship. To others, a monument to our great heritage . . . diligently, almost reverently constructed. In the same way, it often takes those who fully appreciate QUALITY to recognize it in today's better television stations.

Represented by

Edward Petry & Co., Inc

The Original Station Representative



Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

A PART OF EVERY COMMUNITY PROJECT*

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area...a circumstance that must be reflected in audience response to advertising carried.

* Five full ½ hours of local public service programming each week.

WTHI-TV

CHANNEL 10 • CBS-ABC

TERRE HAUTE

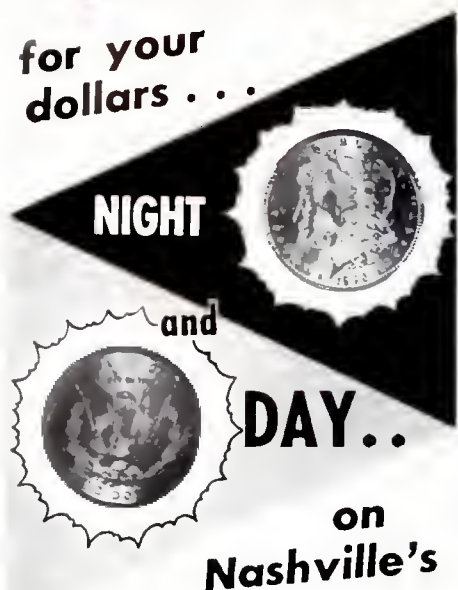
INDIANA

Represented Nationally by Bolling Co.



MORE

for your
dollars . . .



WSIX-TV

**Your BEST BUY
On Cost Per 1,000**

WSIX-TV gives you . . .

- **MAXIMUM TOWER HEIGHT**
2049 ft. above sea level . . . none taller permitted in this area by CAA.
- **MAXIMUM POWER**
316,000 powerful watts . . . maximum—permitted by FCC.
- **MAXIMUM EFFICIENCY**
Maximum coverage and low cost per thousand make WSIX-TV your most efficient buy in the rich Middle Tennessee, Southern Kentucky, Northern Alabama TVA area.

CHECK THESE FACTS:

- ✓ TV HOMES - 370,700
- ✓ Population - 1,965,500
- ✓ Effective Buying Income - \$2,155,868,000
- ✓ Retail Sales - \$1,585,308,000

Source: Television Magazine



© Vol. 14, No. 23 • 4 JUNE 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Are tv nets showing too much muscle?

- 33** Some agency men feel that since nets hopped into the show control saddle they've forgotten the adage that the customer sometimes is right, too

Midwest hoopla moves color sets

- 37** Distributor quadruples retail sales rate via heavy showroom traffic in Palm Sunday promotion. KMTV, Omaha, runs an all-day color schedule

Color tv's edge in ad impact

- 38** Study for WLW-TV (TV), Cincinnati, indicates that color tv viewers recall tv ads better, are more apt to buy than black-and-white viewers

Air media sends 'em to Salvage

- 39** Downtown Salvage, a Memphis discount furniture outlet, spends \$75,000 on regional radio and television, draws 50% of trade from out-of-town

Pencils get big push from spot radio plunge

- 40** Pencil maker departs from conservative advertising of its field, stages promotional contest, briefs New Yorkers on rules via five radio stations

How Blair-TV cuts paperwork 75%

- 42** Vis-Avail system of speeding up station-rep-agency communication saves time and money, gives buyers more accurate information, better service

4A suggests standard rate card

- 44** Committee of 15 agency executives sets up sample forms for standardization of rate info, but some stations and reps think they're too general

Suddenly it's summer: net tv's lineup

- 45** Twenty-six shows will hit the tv screen this summer as replacements. ABC has one; CBS, 13; NBC, 12. Included in this section: Tv Comparagraph

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SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: Town House, Birmingham. Phone: FAirfax 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

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SPONSOR • 4 JUNE 1960

WHO RADIO'S 50,000-watt voice reaches more people than any other single medium in Iowa!

YOU may have recently read an advertisement that said Iowa is one of the top ten U. S. markets—because its “population of 2,747,300 ranks after New York, Chicago, Philadelphia, Detroit, Los Angeles and Boston.”

You may also question the propriety of comparing a state with a city. However, NCS No. 2 proved that WHO Radio's population coverage made it in fact America's 14th largest *radio* market—that sta-

tions in only thirteen other markets in America reach more people than WHO Radio. *So far as reaching people is concerned, WHO Radio belongs on any media list of 14 or more “largest U. S. markets.”*

As an advertiser in the Middle West, you are concerned with *people you can reach*, rather than with population figures within city limits, within trading areas, or within state lines. WHO Radio does just that!

Ask PGW for “the numbers.”

WHO

for Iowa **PLUS!**

Des Moines . . . 50,000 Watts

NBC Affiliate

WHO Radio is part of Central Broadcasting Company.
which also owns and operates
WHO-TV, Des Moines; WOC-TV, Davenport

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc., Representatives

fill
'er
up



re's how:

1 WNBQ

re's why:

omen make up

eir minds...

d their

opping lists...

the morning,

the pre-

opping hours.

nd more women

atch WNBQ

weekday mornings

am till 12 noon)

an any other

icago station.

re more big reason

alistic advertisers

ount on WNBQ to

o their selling in

he Chicago market.

WNBQ

³ Owned

hannel 5 in

hicago Sold by

BC Spot Sales

FIRST CHOICE

In the Albany-Thomasville, Ga.
And Tallahassee, Fla. Area Is

WALB-TV

The Only Primary NBC
Outlet Between
Atlanta And The Gulf

NIELSEN—MARCH, 1960

STATION	MON. THRU FRI.				SUN. THRU SATURDAY	
	6 AM 9 AM	9 AM NOON	NOON 3 PM	3 PM 6 PM	6 PM 9 PM	9 PM MID.
WALB-TV	% 67	% 63	% 50	% 62	% 52	% 54
STATION X	32	36	49	37	47	45
OTHERS	—	—	—	—	—	—
TOTAL	100	100	100	100	100	100

- Latest Nielsen figures covering the Albany-Thomasville-Tallahassee area show more people watch WALB-TV than any other station!
- In addition to Albany, Thomasville, and Tallahassee, Grade "B" coverage also includes Valdosta and Moultrie.
- Make WALB-TV your first choice in this rich market with over 750,000 people, over \$739 million spendable income.

WALB-TV

ALBANY, GA.
CHANNEL 10



Represented nationally by
Venard, Rintaul & McCannell, Inc.
In the South by James S. Ayers Co.

NEWSMAKER of the week

This week Grant Advertising shifts its U.S. headquarters to New York. For 23 years it was in Chicago, which continues as site of the agency's international operations. Named exec v.p.-general manager of New York headquarters: Lyle Purcell, back in advertising after a four-year absence.

The newsmaker: Lyle Purcell, who assumes complete authority for administration of Grant's new U.S. headquarters, is perhaps best known in the advertising world for contributions to the rise of marketing research in the hierarchy of agency tools. He did his pioneering work in this field at BBDO, where he was marketing and research v.p. from 1947 to 1956.

Since '56, Purcell has been away from advertising, "though not far," as he puts it, serving as president of Select Magazines, circulation arm for such majors as *Time*, *Life*, *Reader's Digest*, etc. He's glad to be back and doesn't feel the agency business has changed enough during his four-year absence to impede his reorientation.

He does foresee a shift in emphasis at Grant. "Their selection of a sales market research-marketing man for this headquarters post indicates increased importance to be attached to marketing at the agency." He sees this as part of an industry-wide trend, and cites the career of Marion Harper, originally a market research man, now president of McCann-Erickson.



Lyle Purcell,

Explains Purcell: "For maximum effectiveness an agency must embrace a total marketing concept. Creative ability to produce an ad is, of course, vitally important, but we also have to pay careful attention to distribution, quality of products, package design, and other factors that asset sales."

The shift of Grant's U.S. headquarters marks the first step in consolidation of the agency's 12 U.S. and Canadian offices. Until now a network of individual offices, Grant is reorganizing into a centralized unit with its nucleus in New York. Purcell, who shoulders executive responsibilities in the consolidation, feels the concept behind it is too sensitive a subject to be discussed at greater lengths publicly at the present time.

A native of Watertown, S.D., Purcell studied civil engineering at South Dakota School of Technology. From 1939 to 1945 he was a sales executive with the Zellerbach Paper Co., San Francisco. From there he went to the Druggists' Supply Corp. in New York, where he was sales manager until joining BBDO. Purcell is married, father of two children, and a grandfather.

101 HUNKS OF FUN!



MGM-TV now offers THE BEST OF PETE SMITH

Fun for everyone with Pete Smith! The whole family will want to tune in on these comedy treats which will build **HILARIOUS HI RATINGS** for your station any hour of the day or night.

We've selected 101 of Pete Smith's very best specialties for perfect programming as a $\frac{1}{4}$ hour show across the board or integrated into a pep-up comedy hour... or spotted ahead or after a feature film.

Hurry and get full information while your market is still open.

P.S. (Programming Suggestion)

Don't forget the 135 great M-G-M cartoons are still available first-run in a number of markets.

Wire,
write or phone
MGM-TV
1640 Broadway
New York 36, N. Y.
Udson 2-2000



*"If you'd listened to me
and advertised on K-NUZ
you wouldn't be playing with pennies--
you'd be counting dollars!"...*



The Moneylender and His Wife
Quentin Matsys (1465?-1530) Flemish School

To reach the **BUYING ADULT AUDIENCE** in Houston

It's **K-NUZ** — the NO. 1* BUY in HOUSTON

... at the lowest cost per thousand!

*See Latest Surveys for Houston



24 HOUR MUSIC and NEWS



National Reps.:
**THE KATZ AGENCY,
INC.**

- New York
- Chicago
- Detroit
- Atlanta
- St. Louis
- San Francisco
- Los Angeles
- Dallas

IN HOUSTON,
CALL DAVE MORRIS
Jackson 3-2581

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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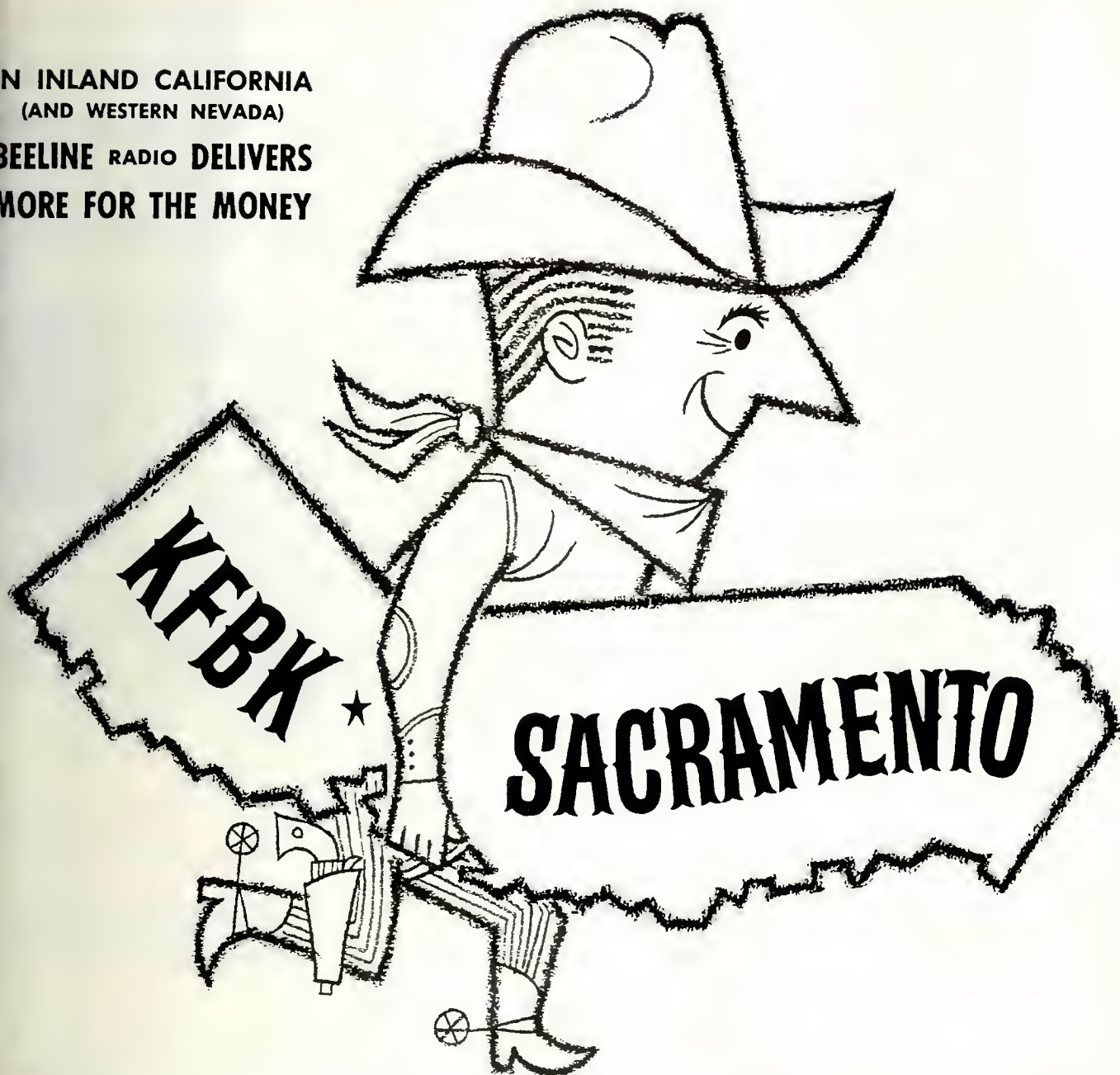
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IN INLAND CALIFORNIA
(AND WESTERN NEVADA)

BEELINE RADIO DELIVERS
MORE FOR THE MONEY



GOES CBS

Now KFBK is a *full-time CBS affiliate*. Top CBS news and entertainment features have been added to the already diversified and successful McClatchy programs. This will provide a balanced format which will attract more listener-loyalty than ever. And re-

member that KFBK is already Number One in ratings 94% of the time, 6 AM to midnight (Pulse, April '59).

Proven performance *plus new CBS programming* means your radio story gets across for sure on KFBK.



McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

"SUNNY" is the

#1

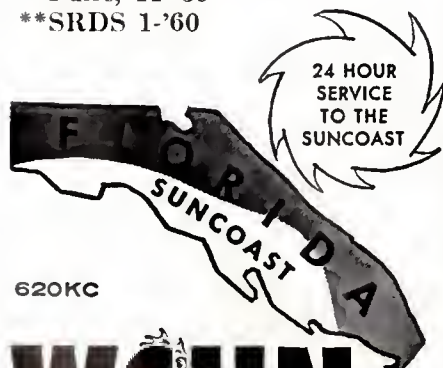
ADULT
WESTERN
STATION*



The Western Coast of Florida, that is! If you're shootin' for adults in this territory, better hire the top gun . . . WSUN! "Sunny" is No. 1 in adult listenership, per 100 homes, throughout the entire 24 hour broadcast day! And Pardner, WSUN delivers these adults at the lowest CPM, between 6 a.m. and 6 p.m., of any station in the heart of Florida!**

*Pulse, 11-'59

**SRDS 1-'60



WSUN

TAMPA - ST. PETERSBURG

Natl. Rep: VENARD, RINTOUL & MCCONNELL
S.E. Rep: JAMES S. AYERS

by John E. McMillin

Commercial commentary

50 judges—1,327 tv commercials

To me the highspot of the SPONSOR-backed First American Tv Commercials Festival at the Roosevelt last week was a minor "judges revolt" which took place just before noon on the final day.



The judging panel, bleary-eyed and groggy from viewing and grading 1,327 entries in 22 separate screening sessions, met to vote for the award-winners while the first luncheon guests were tinkling their cocktail glasses in the corridors outside.

For most of us, the choices in the 26 product classifications—automotive, beer & wine, baked goods, etc.—were not too difficult. The voting in nearly every case was clear cut and decisive.

But when we were asked to name the "Tv Commercial of the Year," or the "Best of Show," we flatly refused to do so.

I thought our reasons were sound, healthy, and thoroughly professional.

The judges, who included radio/tv and creative v.p.'s from many top agencies as well as such important client executives as Harry Schroeter of National Biscuit, Roger Greene of Philip Morris, Doug Smith of S. C. Johnson, Robert Young of Colgate, and Al Whittaker of Bristol-Myers, pointed out that it was absurd and unrealistic to try to select one top winner from a group of commercials with such widely differing sales objectives, copy approaches, production budgets, and product problems.

How could you compare Chevrolet's elaborate two-minute Family Shopping Tour commercial with the Fresh deodorant entry? Or GE's institutional "Where does the money go?" with the imaginative and hard-working spot for Durkee's Minced Onions?

All of them were tops in their fields. All, in our opinion, did magnificently the jobs for which they were prepared.

But stacking one against another, and trying to choose between them, was like choosing between apples and oranges, eggs and asphalt, nougats and nuclear reactors.

An adman's ad show

I know that Director Wally Ross, whose organizing genius and sleep-murdering attention to detail made the whole festival possible, was a little disappointed by our decision.

There would have been great publicity and promotion values in having a "Best of Show" or a "Top Tv Commercial of the Year."

But to me this sober insistence on professional judging standards was the keynote for the entire festival and made it easily the best advertising show I've ever seen.

In the past I've griped and groaned about contests in which commercials and ads have been judged by non-pros—by PTA's, consumer panels, academic groups, or even businessmen without practical experience in putting together advertising messages.

ADVENTURE...PUBLIC SERVICE...SPECIAL EVENTS ON KVTV DO OUTSTANDING PUBLIC RELATIONS JOB FOR RURAL ELECTRIC COOPERATIVES



- Adventure Syndicated Film, 8:30 Sunday night.
- Siouxland Farmer, Wednesday and Friday, 12:15 PM.
- Live Telecasts of the 2-day Iowa Boys' State Basketball Games.



NO MATTER WHAT TIME IT IS . . .

MORE OF YOUR SIOUX CITY CUSTOMERS ARE WATCHING KVTV

Mr. Dale Schreiner, Manager of the Woodbury County Rural Electric Cooperative and co-chairman of the advertising committee representing 12 Northwest Iowa REC's and two South Dakota Cooperatives said:

"Our sponsorship of a half hour adventure program, the Siouxland Farmer Public Service Program and the Iowa Boys' State Basketball Tournament on KVTV*, have done much to improve our customer-member

relations. At the same time they have been ideal vehicles to use in presenting the case for the REC's to the general public." More proof that no matter what time it is — day or night — more people in Sioux City watch KVTV.

**Adventure Syndicated Film, 8:30 Sunday night. Siouxland Farmer, Wednesday and Friday, 12:15 PM. Live Telecasts of the 2-day Iowa Boys' State Basketball Games.*



CHANNEL 9 • SIOUX CITY, IOWA
CBS • ABC



PEOPLES BROADCASTING CORPORATION

KVTV	Sioux City, Iowa
WNAX	Yankton, South Dakota
WGAR	Cleveland, Ohio
WRFD	Columbus, Ohio
WTTM	Trenton, New Jersey
WMMN	Fairmont, West Virginia

Too often such contests degenerate into mere popularity polls with not the best but the most amusing, funniest, lightest, or prettiest entries getting the nod.

The Tv Commercials Festival, however, sensibly grouped the commercials into manageable product categories, and the judges did their darndest to give out first, and second place awards on the basis of selling power, and the creativity, imagination, persuasiveness, and believability which had been applied to a sales problem.

Not but what we didn't slip at times.

When you sit for two solid hours, solemnly studying an uninterrupted flow of minutes, 20's and I.D.s, you sometimes get pathetically grateful for a flash of humor or gayness which breaks the tension.

Inevitably, commercials which give you such a lift are remembered and 'spotted. And sometimes, being human, you vote for them.

A case in point was GE's "Nichols and May" commercial which took first place in the Appliance category. It is a brilliantly amusing Videotape presentation in which Mike Nichols and Elaine May conduct a breathless, palpitating love scene in the midst of a refrigerator demonstration, and it brought chuckles from every one who saw it.

But looking back now I am far from sure that, on the basis of advertising merit, it deserved the top award. I've seen other appliance spots (including many by GE) which worked much harder.

On the whole, however, the judging was professional, and as Festival Chairman John P. Cunningham, pres. of C&W pointed out, no admen ever took their judging responsibilities more seriously.

A tv commercial treasury

Actually, the first and second place winners were the least important phase of the Commercials Festival.

Far more interesting to working admen were the 250 commercials selected by the judges (from the 1,327 entries) as finalists in the competition.

These form an invaluable treasury of current commercial practices, and I hope will be seen by dozens more account men, copywriters, and agency heads than managed to get to the Roosevelt.

A study of these 250 finalists is bound to refresh your own thinking about commercials, and, I believe, will greatly encourage you about the state of the advertising business.

Certainly most of the judges with whom I compared notes were astonished and impressed by the creativity and imagination which was apparent in the commercials submitted.

Another talk-producing point was the almost uniformly good taste of the entries in every category.

A third comment was that there seemed to be no monopoly of technical savvy or sales ability among the agencies represented.


Some of the bigger shops (notably JWT and Y&R) grabbed off a sizable number of awards. But 16 different agencies were represented among the first place winners, and a good proportion of these were small or out of town companies.

All in all, the First American Tv Commercials Festival was a heartwarming success, and one that the industry could be proud of.

Next year, I am certain, it will be even more meaningful and important. Wally Ross and his Commercials Council have learned a hundred valuable lessons about the staggeringly complex job of assembling, judging, and screening the nation's tv sales messages.

But the 1960 festival was a great start, and a truly great show. ▼






SPOT-BUYING
FACTS NOT ON
THE RATE CARD
ABOUT KYW-TV
CLEVELAND

Most Adult Viewers of All Cleveland TV Stations

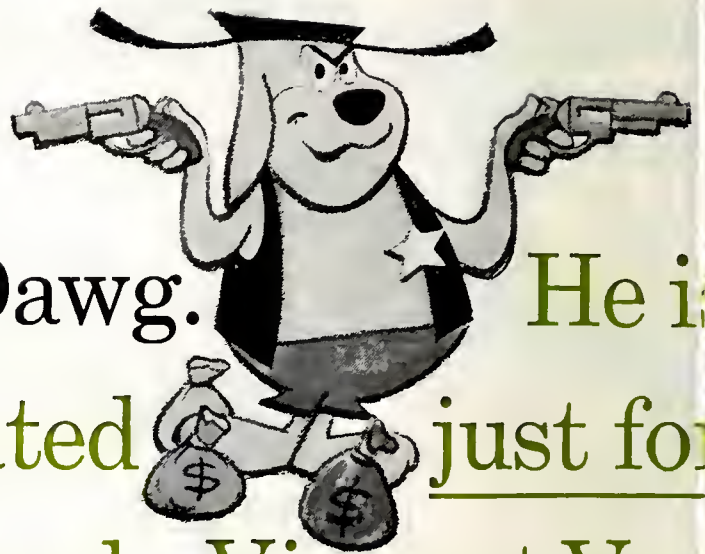
And that's not all! Most women viewers of all Cleveland TV stations...most local and national advertisers of all Cleveland TV stations, too. That's why, in Cleveland, no spot TV selling campaign is complete without the WBC station...

KYW TV Cleveland

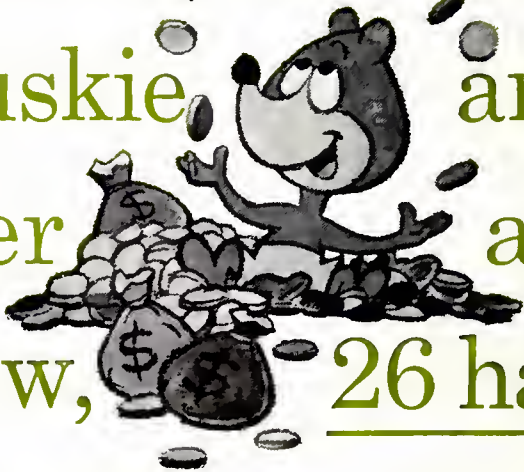
Represented by Television Advertising Representatives, Inc.

 WESTINGHOUSE BROADCASTING COMPANY, INC.






This is Deputy Dawg. He is
best friend. Created just for
Deputy and his pals, Vincent Van
Muskie and others, are part
ever assembled to tickle
Now, 26 half-hours available
everybody will love Deputy Dawg



Sales Primer

ilovable, brave and a (sales)man's
television by Terrytoons,
Gopher Li'l Whooper
of the most joyful series
audiences, delight advertisers.
from CBS Films. Kids, parents,
Sponsors especially!



CBS Films  "the best film programs for all stations"
Offices in New York, Chicago, Los Angeles, Detroit, Boston, St. Louis,
San Francisco, Dallas, Atlanta. In Canada: S.W. Caldwell, Ltd.

WABC-TV WJIM-TV

NEW YORK

LANSING

W-TEN

ALBANY-SCHENECTADY-TROY

KTTV

LOS ANGELES

WFBG-TV

ALTOONA-JOHNSTOWN

WMCT

MEMPHIS

WNBF-TV

BINGHAMTON

WDSU-TV

NEW ORLEANS

WHDH-TV

BOSTON

WOW-TV

OMAHA

WBKB

CHICAGO

WFIL-TV

PHILADELPHIA

WCPO-TV

CINCINNATI

WIIIC

PITTSBURGH

WEWS

CLEVELAND

KGW-TV

PORTLAND

WBNS-TV

COLUMBUS

WPRO-TV

PROVIDENCE

KFJZ-TV

DALLAS-FT. WORTH

KGO-TV

SAN FRANCISCO

WXYZ-TV

DETROIT

KING-TV

SEATTLE-TACOMA

KFRE-TV

FRESNO

KTVI

ST. LOUIS

WNHC-TV

HARTFORD-NEW HAVEN

WFLA-TV

TAMPA-ST. PETERSBURG

26 ways to spell OPPORTUNITY

Each group of letters at the top of this page presents a special opportunity to the advertiser...

...to build increasing volume in a major market through the prestige and selling-power of a leading station.

In representing these stations, our entire personnel and nation-wide facilities are centered on this objective: to supply advertisers and agencies with all the facts needed to take full advantage of these opportunities.

BLAIR-TV

Television's first exclusive
national representative

SPONSOR-SCOPE

4 JUNE 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Apparently N. W. Ayer didn't wait until its 1 June luncheon with reps in New York to decide on whether to deal directly with radio stations.

There's action in this regard going on with the Pharmaco (Feenamint-Chooz) account.

Allan Cowley, Pharmaco ad manager, and Tom Schweizer, Ayer executive on the account, are reported canvassing radio stations in various markets on whether it's been their policy to grant local rates to national advertisers.

The purported object: insist on the local rate wherever the practice prevails when Pharmaco gets around to placing spot schedules in July.

(For details of what Ayer's aiming at see 28 May SPONSOR-SCOPE and watch for story next issue on the local rate situation).

There's one very sound reason why advertisers would prefer to exercise control over their nighttime tv network programs.

If they've got their hand in the negotiations the way is clear for them to provide for the star doing the commercial.

Obviously, such a contingency is not of utmost import to the networks, but, in practice, they've cooperated with sponsors in obtaining that chore from stars.

Incidentally, the star of a network-controlled western yielded to the request for his commercial services after one of his sponsors agreed to lend him \$75,000 for five years at 5% interest. The star said he needed the money to make a pilot.

(See page 33 for article dealing with network show control.)

Don't be surprised if during its next fiscal year P&G puts a much greater emphasis on the use of spot tv flights, despite the fact it will be sponsoring more network nighttime commercial minutes than ever before.

The phenomenal success of the Duncan Hines cake mixes has had a lot to do with the company's increasing awareness of the necessity for frequent, hard-hitting spot campaigns, especially in markets where the sales potential is greatest.

It's the technique, in essence, of moving in and out fast—a procedure that's often dispiriting to reps and stations—but one that has proved highly effective and economic for P&G on both introductory and established products.

Considering the holiday, national spot tv was fairly active in the past week from the buying viewpoint.

The action included: Ivory Liquid (Compton); Tide (B&B); Dreft (DFS); Lipton Instant Tea (SSCB); Instant Maxwell House (OBM); Helena Rubenstein (OBM); Campbell beans and franks and Kraft Parkay (NL&B); Prudential Insurance (Reach, McClinton).

In spot radio Sunoco (Esty) renewed for a 10-week flight, after a three-week lay-off; Northwest Airline and Hamm's Beer (C-M, Minneapolis) beefed up their regional commitments.

Spot tv, it appeared this week, will still get a sizeable share of Anahist's (Bates) \$2.5-million budget for the coming cold remedy season.

About half the money has gone for a weekly commercial minute on NBC TV's The Outlaws (\$25,000) and ABC TV's The Roaring 20's (\$27,000).

SPONSOR-SCOPE *continued*

To bring you up to date on how fractionalized nighttime sponsorship has become on the tv networks: As of the last week in March, 25% of the segments were sold in less than half-hours.

Worth quoting: This 25% quota does not include alternate week sponsorships of half-hour shows, since this really reduces down to a quarter-hour per week.

Here's a comparison over the past three years of the sponsored prime-time hours and half hours and the percentage of time placed with network spot carriers:

YEAR	TOTAL HR. SHOWS	TOTAL 1/2-HR. SHOWS	% SPOT CARRIER TIME
1958	19	93	11%
1959	22	79	15%
1960	31	70	25%

Note: SPONSOR-SCOPE estimates the share of network spot carrier time as of March 1961 will run around 35%.

Just to cite the case of one agency that's always been disposed to going outside the networks for its nighttime fare: Esty will have R. J. Reynolds on eight shows this fall, and, for the first time, the advertiser won't control a single one of them.

The eight will add up to 25 commercial minutes per week, a record load for Reynolds. In terms of weekly billings: \$800-\$850 thousand.

P&G this week did the-bell-shall-not-toll-tonight routine for Y&R.

The agency was told that it could hold the production staff of Brighter Day together, even though that serial was expiring 26 August: Y&R would be assigned the producing of *As the World Turns*, now in Benton & Bowles' shop.

With the exit of Brighter Day, it looked for the moment as though Y&R were taking its last bow as a producing force in air media.

You can get a valid argument on either side with regard to the degree of a summer slump for spot tv.

One side will tell you that the strength of the retailing business and the fact that this is a political year presuppose a healthy outlook for spot.

On the other side there are those who cite the trend among advertisers to use heavier schedules but shorten the term of their runs as forecasting a weighty summer slack-off, even though spot the first four months has been running substantially ahead of last year.

An assignment that can't help but get comment in the trade: SSCB being made by Lever Bros. the new agency of record for the Jack Benny Show.

JWT, which brought the show into the Lever fold, is the loser.

Explanation: Benny will be selling Lipton Tea the coming season and SSCB is the agency for Lipton.

Judging from what's been going on so far this selling season, Darwin's law of natural selection is running rampant in tv: The bigger fish eating the smaller fish—all down the line.

To wit: The network nighttime spot carriers are raiding the daytime network ranks for customers and the network daytime camp, in turn, has been snagging them away from spot tv.

All of which, as one rep observed sardonically to SPONSOR-SCOPE this week, puts the onus on spot to scour the field for advertisers "who will find spot so effective as to make them prospective targets for network sales."

ABC TV's latest step to counter its competitors' statistical proof that their daytime programing is oriented more to women viewers and less to youngsters: Installing a morning as well as an afternoon version of Day in Court.

ABC admits that when it forayed into daytime the only way it could buck the other two networks was to program with fare that appealed to both women and children.

Starting with October it will contend with the woman viewer exclusively with court episodes, serials and psychoanalysis sessions; plus audience participation programs.

P.S.: In a daytime tv comparison delivery that NBC is circulating among agencies, that network shows it has 74% more average AA homes than ABC (3,693,000 to 2,130,000) and an edge of 105% over ABC in average women viewers (3,011,000 to 1,469,000) per program.

Daytime network tv is taking its lumps, but it can still point to seven accounts that are giving their all to that side of the medium and to the extent of \$1 million or more this year.

The exclusively daytime group and their expenditures: H. J. Heinz, \$2.6 million; Frigidaire, \$2.3 million; Ponds, \$1.8 million; Gerber, \$1.4 million; Leeming, \$1 million; Dumas-Milner, \$1 million; Nestle, \$1 million. A missing perennial: Swift.

Lever has been slower than usual in settling on its budget for the next cycle of network tv, thereby putting itself in the position of having to take the leftovers.

Perhaps the company figures it'll be able to pick up some bargains.

Probable related factors: A not-so-hot first sales quarter for the Lever line and hefty daytime cutbacks at both CBS TV and NBC TV.

NBC TV the past week picked up \$11.5 million in daytime renewals.

The sources: P&G, 10 quarter-hours a week, \$6.5 million; Miles Labs, four quarter-hours a week, \$2.5 million and Alberto-Culver, four quarter-hours weekly, \$2.5 million.

Latest competitive line that ABC TV is brandishing re nighttime: It's done better than CBS TV and NBC TV in increasing total commercial home viewing hours.

Using the national Nielsen data for January through April seven nighs a week as a base, ABC has fashioned this comparison of total weekly sponsored hours delivered on the average of U.S. tv homes:

NETWORK	1960	1959	PERCENTAGE CHANGE
ABC TV	197,500,000	156,500,000	+26%
CBS TV	228,500,000	233,900,000	- 2%
NBC TV	190,400,000	189,300,000	+ .5%

Cost-per-thousand, with the same base: ABC, \$2.98; CBS, \$3.31; NBC, \$3.95.

Advertisers can pick up some comparatively low-priced nighttime commercial minutes in spot carriers for the fall at NBC TV right now.

Samples of these: Mike Raven, \$23,000; the Outlaws, \$25,500; Riverboat, \$25,000. For comparison, Laramie and Bonanza's price: \$34,000 per commercial minute.

CBS TV isn't letting ABC and NBC get away with the bonus idea in selling daytime at reduced prices.

Some agencies have been informed by CBS in advance that it's devising a new daytime plan whereby bonuses will be available: Something like getting a newly scheduled show for less if the customer is already in daytime with a weekly quarter-hour.

The SRA's board of directors last week voted unanimously to support SPONSOR's joint efforts with the Standard Spot Practices Committee to induce stations to adopt a proposed standardized billing form.

The form has been endorsed by 65 top agencies, representing practically all the leading buyers of spot.

(See 28 May issue, page 42, for article on and copy of the billing form.)

ABC TV's crashing of the football spectrum has brought the network another \$1,190,000 in sponsor money. The sources:

Pre-NCAA games' program: nine dates to Union Carbide (Esty) and three to Willard Batteries (Meldrum & Fewsmith), totalling \$420,000.

Post-NCAA games' program: six dates to Bristol-Myers and seven to General Mills, for a total of \$450,000.

All-Star Football game (12 August): Carling Brewing, a half, and Revlon and R. J. Reynolds for a quarter each, totalling \$320,000.

Expected lineups: 180-190 live, a goodly share of them CBS and NBC affiliates.

Look for Detroit from here on out to do less blind-flying in its buying of tv and to pay more attention to the socio-economic ramifications of its audiences and less to the ratings.

In other words, the automotive giants will focus their analysis of programing toward data revealing the types of homes viewing shows already on the air or who would be inclined to tune in on prospective programs.

At present it looks as though the tv networks will be without a single new-comer to its nighttime schedules this fall.

What saved the networks from a similar situation last year was Standard Brands' entry with the not-so-fruitful Fibber McGee & Molly series.

By the way, Standard Brands seems to have pulled out of network tv altogether and is going spot tv exclusively, with the plum at least \$3 million.

The swing of the pendulum away from westerns and toward "happy" program fare will become manifest even before the curtain goes up on network tv's 1960-61 lineup.

Of the 14 summer replacements due for sponsorship only two are westerns, while six fall within the "happy" climate. The balance: crime suspense, 3; variety, 2; repeat specials, 1.

(See page 45 for full summer replacement schedule.)

Here's an updated calculation (March 1960) of the number of commercial impressions the 45.2 million tv homes are exposed to—worked up by Nielsen at SPONSOR-SCOPE's request.

Per day: 4,791,200,000.

Per week: 38,329,600,000.

Per month (30 days): 143,736,000,000.

Assumptions in this estimate: Five spots per quarter-hour, two at stationbreak and three in body of program, at all times except from 7 p.m. to 11 p.m., when the base becomes six spots per half hour, three at the break and three in the program.

For other news coverage in this issue, see Newsmaker of the Week, page 8; Spot Buys, page 62; News and Idea Wrap-Up, page 64; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 78; and Film-Scope, page 56.



FARM COUPLE AT HITCHING POST

... In the Land of Milk and ~~Honey~~^M

Farm life started changing 30 years ago out here. Today, the only tell-tale mark of a farmer is his fatter billfold! And the only old-fashioned hitching post within 50 miles of here is in a museum. Check this market, and this Station. We offer:

1. Channel 2 for those extra counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.

In the Land of Milk and ~~Honey~~^M

WBAY-TV

GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY

2



Seven men capture the most responsive audience in daytime television!

Giant audiences, too...as you can see from the record on the right.

These men are *alive*—alert, spontaneous—seven top salesmen who operate in broad daylight. They attract the ladies; entertain them; and lead them gently but firmly into a sales story woven deftly into their plot.


Gallup & Robinson reports this is by far the most effective selling approach for the sponsor. G&R says your sales message can attain a 32% greater impact over the average commercial when a star is personally involved in its presentation.

Many astute advertisers have learned this the profitable way. Among those advertisers who have recently established themselves in the new NBC daytime lineup are Brown and Williamson, Knox Gelatin, Coty, General Mills, Jergens, Mennen, Colgate-Palmolive, Thomas Leeming Co., Mentholatum, Plough Chemical, Purex, and Proctor Electric.


No wonder! NBC has the highest average share of daytime audience (38.2) for the second consecutive month. And it's delivered at the lowest cost per thousand (\$1.25) of any network.

LOOK WHAT'S HAPPENING
IN BROAD DAYLIGHT ON

NBC




GENE RAYBU



MERV GRIFFIN



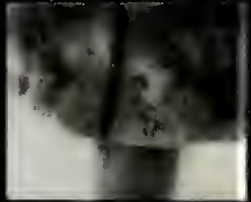
BILL CULLEN




HUGH DOWNS



BOB BARKER



BILL LEYDEN

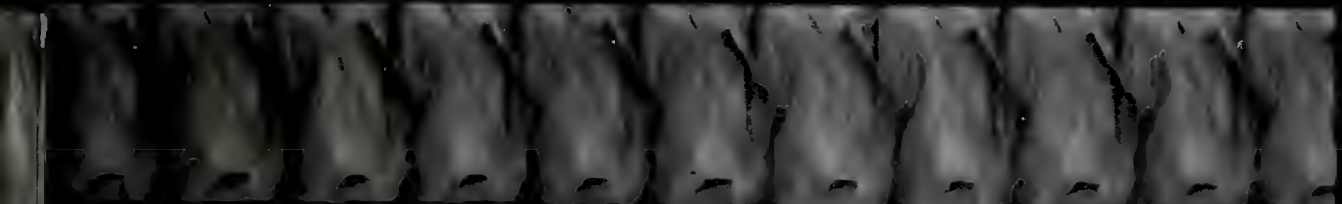


JACK BAILEY

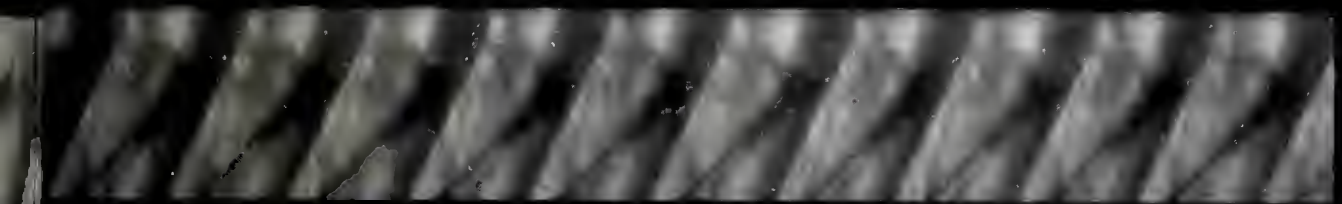
AYBU "DOUGH RE MI" 40.7 SHARE 2,255,000 AVERAGE HOMES PER MINUTE



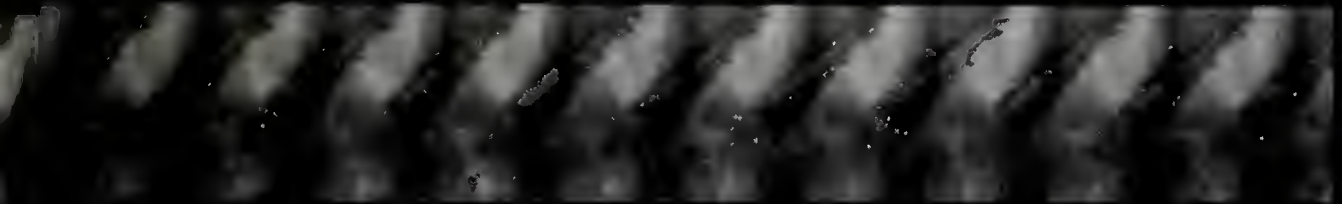
RIFFI "LAY YOUR HUNCH" 48.5 SHARE 3,377,000 AVERAGE HOMES PER MINUTE



LEN "E PRICE IS RIGHT" 49.6 SHARE 3,890,000 AVERAGE HOMES PER MINUTE



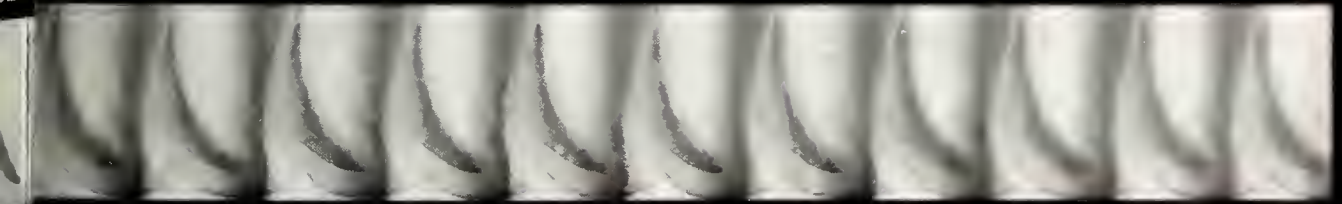
WNE "ONCENTRATION" 48.6 SHARE 4,032,000 AVERAGE HOMES PER MINUTE



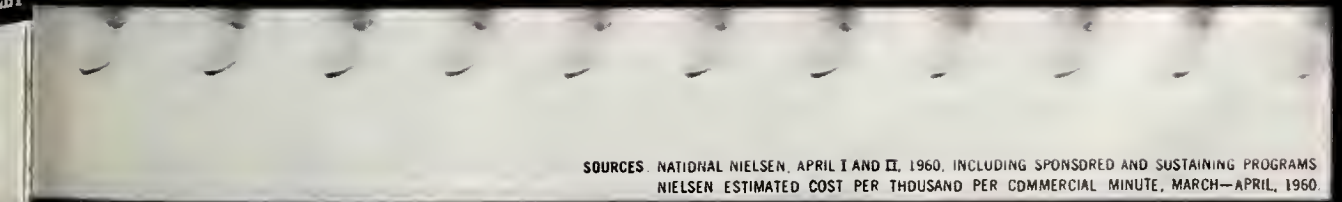
ER "UTH OR CONSEQUENCES" 35.8 SHARE 3,328,000 AVERAGE HOMES PER MINUTE



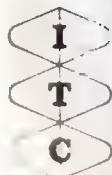
DENI "COULD BE YOU" 32.7 SHARE 3,242,000 AVERAGE HOMES PER MINUTE



Y "UEN FOR A DAY" 35.0 SHARE 2,603,000 AVERAGE HOMES PER MINUTE



SOURCES: NATIONAL NIELSEN, APRIL I AND II, 1960, INCLUDING SPONSORED AND SUSTAINING PROGRAMS
NIELSEN ESTIMATED COST PER THOUSAND PER COMMERCIAL MINUTE, MARCH-APRIL, 1960



PHILADELPHIA

3 stations
29.5 Rating
76.0% Share

CINCINNATI

3 stations
19.2 Rating
50.4% Share

SYRACUSE

2 stations
38.1 Rating
73.8% Share

CHARLESTON, S.C.

2 stations
43.0 Rating
73.8% Share

**TOPS
EVERY OTHER
SYNDICATED
SHOW IN THE
MARKET!**

**INDEPENDENT
TELEVISION
CORPORATION**

488 Madison Avenue • N. Y. 22 • PL 5-2100

49th and Madison

Muddled mugs

Many thanks for the great send-off on my promotion to sales manager for WHEC-TV, as seen in the "Tv and Radio Newsmakers" column of the 7 May issue.

The only thing is, every morning, when I look at this mug of mine in the mirror shaving, I can't seem to realize it belongs to Jim Duffy, national sales director for ABC radio.

Anyway, you couldn't have done a better job of switching the pictures of two good Irishmen. Thanks again for the plug, and "top o' the mornin'" to that fella of the House of Duffy at ABC.

John J. Cody
WHEC-TV
Rochester, N. Y.

Fine tribute

Your commentary on Bill Ramsey ("Commercial Commentary," 7 May) was a warm and nostalgic tribute to Bill's era as well as to Bill himself.

No one else in the trade press marked Bill's retirement.

Dan P. Ryan
Tatham-Laird, Inc.
Chicago, Ill.

This is just an item for your fan mail file but I thought the Bill Ramsey tribute such a warm and gracious one, I just want to say, *swell!*

Joseph C. Donohue
communications consultant
Hollywood, Calif.

More thoughts on fm feature

In view of your 30 April fm feature story, I feel compelled to write a letter to the editor.

We were more than a little upset to find that Indianapolis was ignored in the list of markets where fm prospects are especially bright.

(1) WFBM-FM (mid-America's most powerful fm station) covers an area encompassing nearly 200,000 fm homes. Penetration is 25.1%—more than 10,000 fm homes have been

added since we went on the air Thanksgiving Day, 1959.

(2) WFBM-FM is separately programmed and separately sold! Although we originally programed between 2 p.m. and midnight, results were such that we, as of 9 May, have extended our hours of operation to full-time (6 a.m. to 1 a.m. weekdays: 7:30 a.m. sign-on Sundays).

(3) When WFBM-FM exhibited at last fall's Hobby Show, more than 40,000 people visited our booth—vitally interested in fm.

As you, we believe firmly in the future of fm—the golden opportunity exists right now.

John F. Hurlbut
WFBM
Indianapolis

* * *

In your fm article, you listed the fm set penetration in different markets. The figure of 29.5% for the 5-county Kansas City metropolitan area listed is about two years old.

The correct fm set figure for this market is 34% according to Verifak Surveys (October, 1959) on the basis of 25,000 completed phone calls.

Bill Slamin
radio promotion
KCMO
Kansas City, Mo.

* * *

Congratulations on your excellent article of 30 April re fm radio.

If reprints are available please enter our order for 100 copies. Thanking you in advance.

Cortlandt T. Clark
KLSN
Seattle, Wash.

* * *

We thought the fm story in the 30 April issue of SPONSOR was well-timed, well-written, and certainly was well-received by our sales staff who needs this type of ammunition.

A. Richard Robertson
prom. & mdsg. mgr.
KRON
San Francisco

ONLY THE
SUNSHINE
COVERS
SOUTH FLORIDA
BETTER
THAN
WTVJ

**SUMMERTIME IS
BETTER VIEWING
TIME IN
SOUTH FLORIDA**

*Summer-Winter
Sets-In-Use Comparison*
9 a.m. — Midnight Mon. thru Fri.

ARB	ARB
Feb. - Mar. 1960	August 1959
26.2	29.6

WTVJ — among all media — delivers South Florida's largest daily circulation! Only WTVJ will give your schedule complete coverage of the South Florida market. Obtain the facts of WTVJ's exclusive, total coverage of South Florida from your Peters, Griffin, Woodward Colonel.

WTVJ



SOUTH FLORIDA



REPRESENTED NATIONALLY BY PETERS, GRIFFIN, WOODWARD, INC.

WOMETCO
ENTERPRISES
INC.

WTVJ
WLOS-TV
WFGA-TV
(late)

NETWORK PROGRAMMING

AIR POWER • CODE THREE • SAN FRANCISCO BEAT • NAVY
SHOTGUN SLADE • TRACKDOWN • THIS MAN DAWSON • 26
THE CALIFORNIANS • THE HONEYMOONERS • MR. ADAMS AND
MEET MCGRAW • DEADLINE • BOLD VENTURE • COLONEL F
SILENT SERVICE • FLIGHT • PANIC • POLICEWOMAN DI
IT'S A GREAT LIFE • INTERPOL CALLING • YOU ARE TI
HIRAM HOLLIDAY • MIKE HAMMER • BOLD JOUR

WPIX

the
prestige
independent



WPIX-11 IS THE "Network Station" for Spot Advertisers in New York! There are more opportunities to sell in a "network atmosphere" on WPIX-11 during *prime evening hours* than on *any* other station. And Nielsen has *proved* that WPIX audience incomes, home ownerships, jobs, etc. are *the same* as on the leading network station! You'll never find "mail order" or over-long commercials on WPIX-11. You *will* find important looking programs, only the best advertisers and a proved quality audience... *on* a station that has a healthy respect for the rate card. *Where are your 60-second commercials tonight?*

WORK AUDIENCES

Nelson recently studied his entire New York sample, both Audi- and Recordimeter-Audilog homes, and found "no significant difference" between the kind of people who watch WPIX 11—New York's independent station—and New York's leading Network station. Nelson's "WPIX AUDIENCE PROFILE" study provides a direct comparison of audiences for the prime qualitative categories of: FAMILY • HOME OWNERSHIP • AUTOMOBILE OWNERSHIP • SIZE OF HOUSEHOLD • AGE OF HOUSEWIFE • OCCUPATION, HEAD OF HOUSEHOLD • SEX • RACE • EDUCATION • INCOME. Qualitatively they are equal. Nelson states: "NONE OF THE COMPARISONS YIELDED A SIGNIFICANT DIFFERENCE!"

NETWORK ADVERTISERS

The Procter & Gamble Co. • General Motors Corp. • Bristol-Myers Co. • General Foods Corp. • Chrysler Corp. • American Airlines, Inc. • Colgate-Palmolive Co. • R. J. Reynolds Tobacco Co. • Warner-Lambert Pharmaceutical Co., Inc. • United Air Lines, Inc. • General Mills, Inc. • National Biscuit Co. • U. S. Rubber Co. • Brown & Williamson Tobacco Corp. • Ford Motor Co. • The Coca-Cola Co. • General Cigar Co. • Borden's • Trans-World Airlines, Inc. • Vick Chemical Co. • P. Lorillard Co. • Best Foods • U. S. Tobacco Co. • Texaco Canada Limited • Kellogg Company • Miles Laboratories, Inc. • The American Tobacco Co. • Cannon Mills, Inc. • International Shoe Co. • Firestone • Gulf Oil Corp. • Sterling Drug, Inc. • Lever Brothers Co. • and many more



WPIX

new york

The ONLY New York independent
qualified to display the
SEAL OF GOOD PRACTICE.



we really rate down on the farm

...in fact,

**KWTV's Farm Director Wayne Liles
is 1959 National Winner
of the Animal Agriculture Award
for Farm Directors**

KWTV Farm Programming

Morning News and Farm Markets

7:30 to 7:45 A.M., Monday through Friday—News of rural interest with livestock reports direct from Oklahoma City stockyards.. Also grain and poultry markets.

Farm News and Markets

12:15 to 12:30 P.M., Monday through Friday—Farm news with daily film reports on livestock quotations, with owners name and address, class and grade of stock, weights, prices, and name of purchasers.

Saturday Farm Show

12:30 P.M., Saturday—The emphasis is on state farm youth activities in 4-H, FFA and FHA.





70,000 miles are covered each year by the KWTU Form Reporters. Here Form Director Wayne Liles shoots field sound-on-film from atop one of the form station wagons specially equipped for complete mobile operation.



Form youth accomplishments are continually spotlighted by KWTU. Associate Farm Director Jim Hedrick (second from left) interviews Grand Champion lamb owner at livestock show, as purchaser and Oklahoma Governor Edmondson (for right) look on.



Cattle is Oklahoma's major product in the state's No. 1 industry—Agriculture. Livestock reporter Bill Hore shoots film for the video portion of KWTU's daily market report. Hore reports audio portion direct from the stockyards.

**Cover the KWTU
54-County Community from
The TOWER with SALESpower
in Oklahoma!**

EDGAR T. BELL, General Manager
JACK DELIER, Sales Manager

Represented by



The Original Station Representative

Reps at work

Hank O'Neill, The Bolling Co., New York, finds that to include more than one product of a single advertiser in computing weekly discounts is, in most instances, illogical. "This method of discount under the loose ground rules in which it exists in our business is found in few other industries. For instance, it's true one can buy a mixed case of liquor at the case price and that it needn't be, say, all Scotch. However, I can't con my liquor store into allowing me the case price for 12 bottles of Scotch bought separately over several months. Even though I'm buying the equivalent of a case, my dealer figures he has the cost of 12 sales rather than one. He discounts on a case because it's one sale, by one salesman, on one invoice." Hank recommends allowing all of an advertiser's announcements to count for yearly, not weekly, frequency, with maximum discounts as the reward. "The combining of products for weekly plans is costly to coordinate, especially among the various agencies of one client. It constantly fluctuates the cost and efficiency of a schedule from one week to the next."



Tom Tilson, Television Advertising Representatives, Inc., New York, feels that the only way to achieve truly effective national coverage when buying network is to support it with spot. "Too many advertisers are employing the 'underground sprinkler system' on the assumption that a national campaign (whether network tv, or radio,



or magazine) automatically delivers equal advertising pressure throughout the country. An advertiser can't just turn on the faucet like a home owner and assume that the entire lawn will be watered evenly. The so-called American mass market is merely an aggregate of many individual, specific markets. Companies that can count on the greatest success will be those that take account of the geographic differences that go into making up this mass market." It follows, Tom reasons, that national advertisers should rely less on national averages and operate more on a market-by-market basis. "Spot television enables advertisers to tailor campaigns in accordance with the specific needs of each market. It's the ideal medium to provide maximum directed impact."



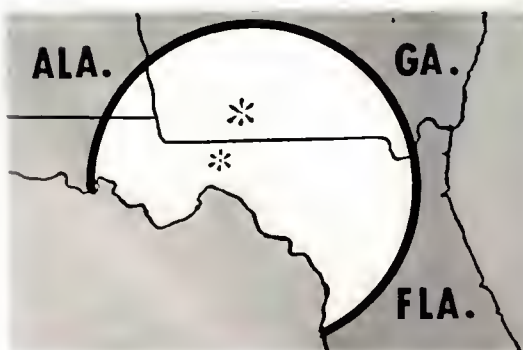
Florida State News Bureau photo.

"WHERE THE LIVIN' IS EASY"---*Year-Round* AND FOLKS SPEND MONEY YEAR-ROUND ENJOYING IT!

The 52 county Tallahassee, Florida — Thomasville, Georgia area, served exclusively in its entirety by WCTV, is far enough South to afford its happy citizens year-round good living yet far enough North to permit it to escape the feast-or-famine business climate sometimes resulting from tourism.

This means high-level year-round spending - - - Tallahassee actually stands fifth in the U. S. in retail sales per household*. That's why so many leading brands place strong, long-term spot schedules on WCTV. Get the full story from Blair Television Associates.

* Annual Survey of Buying Power, 1959.



WCTV

TALLAHASSEE

THOMASVILLE



a John H. Phipps
Broadcasting Station

BLAIR TELEVISION ASSOCIATES

National Representatives

THE DISPUTE OVER NETWORK CONTROL

CLIENTS SAY:

"Since they've hopped into the show control saddle, tv nets are starting to act too dictatorial."



NETWORKS SAY:

"Control came to us with sanction of agencies, so we've got to program to benefit all—not a few."

ARE TV NETS BULLYING CLIENTS?

Some advertisers and agency men feel the networks have forgotten that the customer is sometimes right

But they also know that the process that brought nets into show control went on with their own consent

All along Madison Avenue there are rumblings of discontent about the way things are turning out now that the balance of show control has swung over to the tv networks. (This fall nets control some 84 out of 109 nighttime shows.)

Here are what the gripes of a number of agency men and advertisers boil down to:

- That networks are feeling their new power, are assuming a rather dictatorial attitude.

- That television creativity has fallen into two few hands, with the attendant danger that tv fare eventually may suffer.

- That while networks assume responsibility for programming, it is still the advertiser who pays, and he is

not protected by sufficient escape hatches if a show fails.

- That program costs are bound to be much higher than those that used to be obtainable when deals could be made in the open market.

- That networks are more concerned with building their own nighttime program blocks than with the advertising objectives of their clients.

- That many independent producers, who were responsible for some highly successful tv shows in the past, are being squeezed to the wall.

- That sometimes a network's idea of treating with an agency capsules into "Take it, or leave it."

In short, what these admen are

saving is. "Since we are the customers, we'd like to be right—at least some of the time."

Many of the complaints are made with mixed feelings. This is because a number of agency men and clients

who have been around since the advent of tv realize that—bitter as the fruit may be—they are reaping today the harvest of their own planting. And also because there is considerable to be said on the network side.

In the present situation, it must be remembered that the swing of the pendulum from client and agency show control was not a sudden one. The process has been evolutionary—a quiet, gradual shift that began al-

ONLY A HANDFUL OF NIGHT NET TV SHOWS (IN RED)

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC
7:30	Maverick W	Dennis The Menace Kellogg Best Food S.C.	(continues from 7) Shirley Temple Dr	Cheyenne W	Oh Those Bells S.C.	Riverboat A	Bugs Bunny C.C.	Station time	Laramie W	Hon
8:00		Ed Sullivan V	National Velvet A		For Pete's Sake S.C.		The Rifleman P&G W	Father Knows Best S.C.		
8:30	Lawman W		Tab Hunter Dr		Bringing Up Buddy(?) Scott Lever S.C.	Wells Fargo W	Wyatt Earp W	Dobie Gillis Pillsbury Philip Morris S.C.	Alfred Hitchcock Lincoln-Mercury My	Ozz Hag
9:00	The Rebel W	GE Theatre GE Dr	Chevy Show Chevrolet V	Surfside 6 A	Danny Thomas General Foods S.C.	Klondike A		Tom Ewell Quaker Oats P&G S.C.	Thriller (Anthology) My	Hawa E
9:30		Jack Benny C			Andy Griffith General Foods S.C.	Dante	Stagecoach West W	Red Skelton C		
10:00	The Islanders A	Candid Camera D	Loretta Young Dr	Adventures in Paradise A	Hennessy General Foods Lo illard S.C.	Barbara Stanwyck Dr	Alcoa Presents Dr			
10:30	Churchill Memoirs D	What's My Line A-P	This Is Your Life	Peter Gunn Bristol-Myers Reynolds Tob. My	Face The Nation P.S.	Jackpot Bowling Sp	Station time	Garry Moore V	Specials	Nake Cit

Key: W: Western, A: Adventure, S.C.: Situation comedy, Dr: Drama, My: Mystery, A-P: Audience Participation, P.S.: Public service, V: Variety, D: Documentary, Comedy, CC: Cartoon comic, Mus.: Music, S: Sports, NOTE: Where nets control shows, clients are not listed.

most with the first days of tv. And it has been taking place with the consent (often tacit) of most agencies and advertisers.

The final shove in the direction of network control came during the past

year—and with the full blessings of the U.S. Department of Justice. After the tv scandals hearings by the House Committee on Legislative Oversight, someone was bound to be named a responsible party in tv programing

—and the networks were elected.

Since nets have assumed the responsibility, they have taken the expected view that they are entitled to the final say on what is aired. And since the three networks are commit-

ARE CLIENT-CONTROLLED: NETS CONTROL ABOUT 80%

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
ABC	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
The Manant A	Wagon Train W	Guestward Ho! S.C.	To Tell The Truth A	The Outlaws W	Room For One More S.C.	Rawhide W	Raven	The Roaring '20's A	Perry Mason My	Bonanza W
		Donna Reed S.C.	Ichabod W		Harrigan & Son S.C.					
Ented or Alive W	The Price Is Right A-P	The Real McCoys S.C.	Zane Grey S. C. Johnson Gen Foods W	Bat Masterson W	The Flintstones S.C.	Route 66 Chevrolet Philip Morris Sterling A	Open A	Leave It To Beaver S.C.	Checkmate Brown & Williamson Kimberly-Clark W	Tall Man W
Sister Helen S.C.	Perry Como V	My Three Sons Chevrolet S.C.	Angel S.C.	Bachelor Father American Tob. Whitehall S.C.	77 Sunset Strip My		Bell Telephone Hour Mus	Lawrence Welk Mus	The Deputy General Cigar W	
Got A Secret A-P			Ann Sothorn General Foods S. C. Johnson S.C.	Tennessee Ernie Ford V		Mr. Garland Plymouth A		Have Gun, Will Travel W		World Wide 60 or Other Public Service P.S.
S. Steel Strong D	Peter Loves Mary P&G S.C.	The Untouchables My	Open A-P	Groucho Marx A-P	The Detectives My	Twilight Zone A	Michael Shayne My	Saturday Night Fights S	Guns smoke W	
	Open	Anthology (?) Dr	June Allyson DuPont Dr	Lawless Years A-P	The Law and Mr. Jones P&G My	Public Service News		Station time		Open

ted to a policy of making money out of their respective operations and are in competition with each other, it was inevitable that they would form their programing blocks according to their own strategies for audience-getting.

In so doing, the nets feel that they are best serving the interests of their advertisers. They feel their programing experience is heavy, and they also feel that a strong slate of shows which runs a good chance of dominating the ratings is better for all the advertisers. Thus the networks are more concerned with the over-all line-up than with a single half-hour stanza. And as long as a net controls such a full evening's block, it is safe from the threat that raids by another network may result in one advertiser pulling out and moving over into the raider's camp, thereby spoiling the whole program block.

"There's a lot to be said," an adman told SPONSOR, "for both the agency complaints and the network position. But it must be remembered that the agencies were not adverse to giving up control of shows. It was a different thing back in the heyday of net radio (when agencies controlled practically all the shows) because radio shows were a good deal less costly to produce. Then it was

possible to try out a new show with an audition that represented an investment of only about \$5,000. Today, in tv, a pilot film alone runs at least \$50,000 and up. The unhappy fact is that in most cases it is economically unsound for an agency to control a tv show."

On top of this, the agency that controls a network tv show has little chance to recoup a loss on it if it fails. The average agency doesn't want to be in the business of show re-sales. On the other hand, the network is in a good position to recoup through residuals.

As for experimenting with new show properties, it is generally agreed by admen that networks are much better able to afford the stakes.

Just the same, many admen ask: "Is it good for the industry that the whole selective procedure is concentrated today in so few as three units—that is, in the hands of the three tv networks?" Quite a few admen feel that it isn't.

First, such concentration is considered running counter to the basic tenets of anti-monopoly that govern all U.S. industry. Advertisers—who themselves are forced to observe the anti-trust laws in their own manufacturing businesses—tend to look upon the tv situation as a case where the

nets are getting away with something which they can't.

The second objection is that network control is turning almost all production business over to only a handful of studios (it has been estimated that four major tv film producers control about 85% of all network business). The other and smaller producers are feeling the pinch; for them, there is virtually no one to sell to anymore except the networks. Syndication to local markets is their last stand.

That networks have been showing some degree of muscle cannot be denied. There are practically no franchise holders anymore—P&G is just about the last of this vanishing breed. As for giant General Mills, another of the few hold-outs for show control, it probably got its break on filling in the CBS TV Monday night block this fall largely because its shows are exactly what the net wants to maintain its own "happy" image—situation comedies.

On both sides, there is some degree of optimism that things will work out for the best. Meanwhile, the agency and advertiser complaints may continue—the same complaints of any shopper who can't always find just what he wants or feels the salespeople ought to be sweeter.

WHEN AGENCIES WERE IN THE SADDLE: Back in the '40's, admen like B&B's producer/director Art Richards (l) ran the control room. Photo is from B&B-produced *Perry Mason*



SPONSOR's

new dateline

Starting with the next issue, SPONSOR will carry a Monday instead of a Saturday publication date. The next issue will be dated 13 June, instead of 11 June.

The change in publishing date will not affect the time readers receive their weekly issues. But it will enable SPONSOR to provide better coverage of the news. (For more details see editorial on page 82.)



THEATER-LIKE setup by Omaha dealer (Sol Lewis Co.) attracts curious to view color tv in Palm Sunday promotion by RCA regional distributor, The Sidles Co. Lewis and other dealers did not push sales on Sunday, took names

COLOR TV DEVELOPMENTS, # 1

Midwest hoopla moves color sets

- ◆ Iowa-Nebraska distributor quadruples rate of sales via heavy traffic in dealers' showrooms on Palm Sunday
- ◆ Five stations take part in event, which included first all-day color schedule in history by KMTV, Omaha

The Sidles Co., Omaha area distributor for RCA, was tallying the results last week of one of the most successful color set promotions undertaken in recent years.

The promotion, highlighted by the first sign-on-to-sign-off color program schedule, nailed down firmly the concept that promotions are an effective—and even necessary—device to move color sets.

Held on 10 April (Palm Sunday), the promotion was a joint effort involving Sidles, five tv stations and more than 100 dealers in the Iowa-Nebraska area serviced by the distributor.

It resulted in retailers moving 200 RCA color sets during the week preceding and following Palm Sunday

in the two-state area. The normal sales rate is about 25 sets a week.

Perhaps even more important is the fact that 25,000 people watched color shows aired on the five stations during Palm Sunday in dealers' showrooms and other locations.

Accolades for the first all-day (17 hours) color tv schedule go to KMTV, Omaha. Seven hours of this were network programming, obligingly provided by NBC. Also carrying the network schedule were WHO-TV, Des Moines; KWWL-TV, Waterloo, Ia.; KNOP-TV, North Platte, Neb.; KHAS-TV, Hastings, Neb. The Des Moines station also carried two hours of local programming.

The promotion buildup consisted of personal appearances by Vaughn

Monroe, 150 tv spots on all participating stations, 100 radio spots in three markets, and newspaper ads in five cities. A rose bush premium for 49¢ also attracted traffic to the dealers' show-rooms.

Sidles executive Ken Donahoe called the affair the "most successful color promotion we have ever had, anywhere . . . a perfect promotion."

Since Sidles has held similar promotions in the past, this was not idle hyperbole. As a matter of fact, Sidles is planning an identical promotion in the fall when the new line of color sets will be available and when KMTV will present another full-day of color programming. One result of the Palm Sunday hoopla was to clear the pipelines for the new models. These were shown to dealers and distributors in Las Vegas during 17-20 May and will be unveiled in the Iowa-Nebraska area this coming week (5-7 June) for Sidles' dealers.

Though there has been no lack of official optimism on color tv, the atmosphere in the RCA-distributor-
(Please turn to page 74)

THE AD IMPACT OF COLOR VS. BLACK-AND-WHITE

	SAW SHOWS IN B/W	SAW SHOWS IN COLOR
% who correctly recalled tv ads	44	59
% who said ads made them want to buy	13	22
% recalling details of the tv ads	27	43

HIGHLIGHTS of study in Cincinnati area comparing commercial effectiveness to three color shows seen in both color and black-and-white tv set homes reveals higher color scores on all points. In area of unaided recall, color homes did twice as well as b&w homes. Color homes scored higher in ratings, too

COLOR TV DEVELOPMENTS, # 2

Color tv's edge in commercials

- It's considerable, according to a study done for WLW-T (TV), Cincinnati, on ads in three network shows
- Including the bonus program audience, color plugs are figured to be 3½ times more effective than b&w

Anyone concerned about the future of tv as an ad medium should stop worrying.

When the U. S. is fairly well saturated with color sets, tv will have a competitive edge in persuasiveness that will be hard to beat.

Such are the indications from a recently-published study on the impact of video color commercials. The study was done for WLW-T (TV), Cincinnati, by Burke Marketing Research, which had done a study for the Crosley station a year ago on viewing levels in color vs. black-and-white tv homes.

The new study compares the impact of commercials on three NBC color shows aired in the Cincinnati area. They are Kraft's *Perry Como* show, Chevrolet's *Dinah Shore* show and *Hallmark Hall of Fame*. The comparison was made by telephone

interviews in matched samples of tv homes—one group with color and one without.

These are the highlights:

- Color tv viewers did better in recalling commercials than black-and-white tv viewers.
- A greater percent of color tv viewers reported the commercials made them want to buy.
- Color viewers were more apt to recall specific details from each of the commercials.
- More specific commercial details were remembered by the average color set viewer.

Another edge is given to color tv by the fact that the color programs got higher ratings in color tv homes. Thus, the added audience plus the added persuasiveness made color tv, according to calculations by the research firm, about 3½ times as ef-

fective as b&w. Putting it another way, Burke figured it takes 3,589 b&w homes to equal the commercial effectiveness of 1,000 color homes.

These calculations were based, in part, on the following specifics:

In the area of commercial recall, 5% of b&w homes recalled the average commercial unaided. This compared with 10% of color homes. Scoring for aided recall came to 39% (b&w) vs. 49% (color).

As for persuasiveness, 13% of the respondents in b&w homes said the commercials made them want to buy the product. In the case of color homes, the figure was 22%.

The average percent of b&w respondents who correctly recalled one or more details tallied 27. For color homes it came to 43%.

In measuring the average number of specific details recalled per 100 viewers, the Burke interviewers found 61 in b&w and 119 in color homes.

As for program audiences, the three shows averaged a 44 in color homes and a 24 in b&w homes. Share figures in color homes (where sets-in-use were higher) came to a 71% average compared to 43% among the b&w viewers.

Air media sends 'em to Salvage

- Memphis furniture store spends \$50,000 on regional radio/tv, garners volume increase of \$800,000
- Amiable child video announcer helps draw new customers to store from as far as 200 miles away

Jim Bach was known in Memphis through the Royal furniture stores which he owned. Today he's known over a 200-mile radius of Memphis mainly because of the little boy who delivers the opening lines of the tv commercial for his second store, Downtown Salvage.

Bach spotted the child one afternoon passing in front of the store with his mother. The boy suddenly stopped and cried out the opening auctioneer-type phrase of the new Salvage tv spot. The child, explains Bach, soon gathered a small crowd. The owner realized the potential, and negotiated with the mother right then

and there for the youngster's services. Southerners, Bach reasoned, display an unusual affection and tenderness for children. Who then would be more ideally suited to deliver the opening of the Salvage message than a child?

The new opening for the commercial was shot with the child delivering the phrase "I say going once, I say going twice, I say go to Main Warehouse Downtown Salvage, 227 South Main." But when the soundtrack was played back, it was discovered that the boy's high-pitched voice and unsure pronunciation tended to obscure the words.

Here's where Bach's knowledge of the market, coupled with the quirk of the sound-track, paid off. The owner decided to use the film as is. Tv viewers took the child to their heart, and when the youngster faltered, they pronounced the words for him at home. In essence, Bach's potential customers were repeating the Salvage sales message in their anxiety for the child on the tv screen.

The child has been bringing in customers to Salvage for nearly two years now. His effect has been to place Salvage on an equal footing with the older, more established Royal outlet.

Bach opened his first enterprise, the Royal furniture store, in 1946. For 12 years he was an exclusive newspaper advertiser. The store flourished and by 1958 Royal was among the leading stores of its kind in the greater Memphis area. In 1958 Bach opened a second store, Downtown Salvage, a discount furniture outlet,

CASTING his shadow on map, Jim Bach (r), owner of Downtown Salvage Furniture Co., Memphis, checks list of out-of-town radio stations which surround Memphis, where radio is used with unique local tv promotion. Joe McCoy, McCoy Advertising, presents list to Bach



and determined to use only spot tv for store promotion. As Bach explains it he didn't want his two stores competing in the same medium (print) and he wanted to take the opportunity to try tv. Results? Within eight months Downtown Salvage was operating at the same volume as Royal, a rate it had taken the latter store 12 years to reach.

Bach and Joe McCoy, who heads up McCoy Advertising, the Salvage agency, chose to run an eight week schedule of 25 minutes per week on WHBQ-TV, Memphis. Ever since this first eight-week schedule, back in March of 1958, Salvage has remained on WHBQ-TV, averaging between 20 and 25 spots per week for the two-year period.

McCoy and Bach worked many hours attempting to create the kind of copy they felt would build heavy traffic. They hit upon the idea of an auction setup for the film opening, with a man wielding a gavel urging viewers to hurry on down to the store. They sought the "buy now" approach and reasoned that associating Salvage with the auctioneer would highlight the store's discount policy. It was at this point that the curious occurred, and Bach found the child. In April of 1959 Bach aimed to expand his market to Western Tennessee and purchased a schedule of 12 announcements weekly on WDXI-TV, Jackson. In the Salvage pitch, which follows the 15-second opening showing the child, two male announcers related that the discount house delivered anywhere and offered free gasoline to anyone making a purchase of \$50 or more. Salvage customers came from as far as 200 miles away.

Soon thereafter Salvage went on radio in Memphis, on WHBQ and WMPS, with a total of 40 spots per week, backing up its continuing tv drive. The 60-second spots were delivered by a home-spun type named "Uncle Ned." The copy was essentially the same as used on video.

On 4 January this year, Bach switched his air media combination, and moved from WDXI-TV to WDXI-AM, and purchased key farm time on 17 out-of-town radio stations in Arkansas, Tennessee and Mississippi. Bach figures that he pulls nearly 50% of his business from out of town. ▀

Pencils get big push from spot radio plunge

- ▼ Eagle briefs New Yorkers on lucky number contest via five-station buy; area sales rise approximately 50%
- ▼ Promotes its contest with \$100,000 advertising campaign, assigns 65% of outlay to air, including network tv

Eagle Pencil has cast aside the conservative mantle traditional in its industry's advertising and is getting results with aggressive promotion.

The initial foray in this direction was a nationwide, lucky-number contest involving Eagle's first-quality Mirado and Verithin pencils, used in commerce and industry. Winners will be chosen among holders of Eagle pencils with a specified 'quality control' number. "We got them to look at their pencils, something too few ever do," explains Eagle ad manager Al Magid. "This way we can build brand consciousness."

To promote the contest in New

York City, Eagle and agency Shaller Rubin developed a five-station spot radio campaign consisting of 60-second announcements concentrated in early a.m. personality shows. It ran 15 February through 11 March covering roughly the first month of the three-month contest. Targeted audience consisted of purchasing agents from large concerns plus office managers and secretaries who buy supplies for smaller outfits.

To reach purchasing agents, considered to be into their middle years for the most part, Eagle bought six participations apiece on: WCBS (Jack Sterling); WMCA (Herb Oscar An-

WHAT D.J.'S DID FOR EAGLE

JACK STERLING	<i>WCBS: Sincere, straightforward pitch geared to settled adults, especially purchasing agents</i>
------------------	--

HERB OSCAR ANDERSON	<i>WMCA: Added folksy, rural flavor for further appeal to the older element in radio audience</i>
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BILL CULLEN	<i>WNBC: Combined touch of wit with down-to-earth talk aimed at mature purchasing agents</i>
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KLAVAN AND FINCH	<i>WNEW: Brought in younger office workers with zany spoofs, often exceeding allotted time</i>
---------------------	--

TED BROWN AND THE REDHEAD	<i>WMGM: Another salvo of no-holds-barred comedy to establish Eagle with younger set</i>
------------------------------	--

person), and Bill Cullen (WNBC, formerly WRCA). These personalities were supplied with scripts to deliver in their straightforward, sincere fashion considered appealing to settled adults. For contact with the younger, small-office managers and secretaries, Eagle called on WNEW's Klavan and Finch for 12 announcements, and WMGM's Ted Brown and The Redhead for nine. They worked from fact sheets, applying their no-holds-barred comedy to the Eagle message.

Though it's difficult to pin down sales results at this point, early estimates are that New York area business for the contest period was up approximately 50% over the same time span last year. Nationally the sales hike appears to be in the neighborhood of 40%.

The radio personalities' main job was to arouse pencil consumers' interest in the contest and refer them to their stationers for full details. Big on-air play went to the contest's first prize, a week in Las Vegas and \$2,500 cash. Says Magid, "We decided to give this business a shot in the arm by selling jazz as well as quality."

Quality was nevertheless a significant factor in the Eagle radio commercials. For instance, they explained quality control numbers, which "verify the quality ingredients, the elaborate process of manufacture and the rigid testing procedures that go into the making of Eagle pencils," as one script phrased it.

Then it was up to the dealer, whose tie-in with this promotion was very close. Holders of lucky-number pencils had to get special envelopes from the stationer in order to send their names to Eagle for the grand drawing. Further, for every consumer-winner there were identical prizes for the dealer and his salesman who sold the winning pencil. This of course heightened retailer interest in the sale of Eagle pencils.

Eagle spread the contest word nationally through the auspices of Dave Garroway (*Today*, NBC TV). During the same period covered by the radio campaign Eagle had five 60-second participations on *Today*. Garroway's pitch was also a combination of the contest and its prizes plus quality of



EAGLE officials at work on further extension of aggressive advertising their company has introduced to otherwise conservative field (l to r): N.Y. sales mgr. Harold Seelig; ad mgr. Al Magid

product. In one commercial he demonstrated the Verithin color pencil's quality by playing around with a coil of the colored lead so as to point up its strength. He cited this as a result of Eagle quality control and went on to invite viewers to play Eagle's "quality control numbers game."

Eagle merchandised its radio push to dealers with a mailing showing head shots of all radio personalities involved under a rained-on umbrella labeled "saturation radio promotion." It stated that these d.j.'s would bring the contest story "into your custom-

ers' homes before they leave for the office each morning."

Dealers were informed of the Garroway buy in several brochures. In addition storyboards were reproduced on a large poster to dramatize the tv commercials for dealers and give them a feeling of being in on the production.

The poster had a large picture of Garroway saying, via a dialogue balloon, "I'll be seeing you on the NBC *Today* show where I'll be pre-selling Mirado and Verithin pencils to 23 million potential customers." ▼

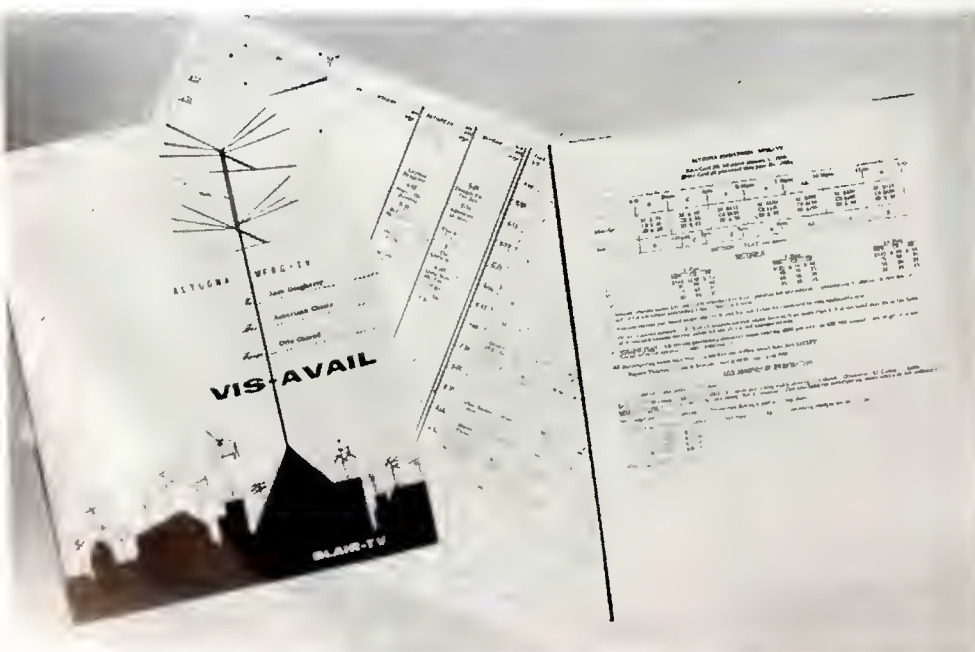
HOW BLAIR-TV CUTS PAPERWORK 75%

➤ Vis-Avail system in operation at Blair-TV's New York headquarters gives agency buyers printed spot availabilities, ratings and audience size in only a couple of hours



OBJECTIVE of Blair-TV's Vis-Avail system for its tv stations: cut down on constant twx communications with stations, give buyers up-to-the-minute and accurate availability info, speed submission of avails to agencies. Ed Fleri (l) spot supervisor for tv and radio at BBDO, checks end result of his request for spot openings with John White, Blair-TV salesman for the agency

PRINTED FORM for each tv station is called Vis-Avail. Front cover gives one-glance sweep of station and city; middle two pages show complete program schedule with open spaces for multilith printing of current participation and announcement times available; back cover has simplified, re-worked rate card and package information, omitting need for other reference



A disproportionate share of the cost of spot television buying and processing is taken up by behind-the-scenes clerical activity and paper shuffling. Necessary as these are, agencies and station representatives alike are waging a continuing battle to cut down on paper work and therefore release valuable time to more productive effort.

Blair-TV's Vis-Avail system is designed to do this. It was developed to deliver more accurate and up-to-the-minute availabilities faster to agency media people and to eliminate as much as 75% of the paper work involved in station-rep-agency communication.

A smooth, simplified system of last-minute, easy-to-read announcement availabilities has been developed under the supervision of Otto Ohland, tv account executive. Here's the way it works:

Every evening each of the 53 tv stations, serviced by the two Blair television companies, teletypes to New York headquarters all information about local sales which have been made, new availabilities, program changes, any anticipated rate changes. The following morning, this information is entered on cards encased in cellophane in a large custom-made steel drawer.

Each of these drawers includes information on only one station, with overlapping, cellophane card folders reading downward for clock times, sign-on through sign-off, and across, with the program schedules Monday through Sunday.

Program sections are colored to denote network shows, local shows which are sold, and local shows which are unsold. On these program sections colored flags are placed to indicate the availability of a minute, chainbreak, or I.D. Thus, when an agency calls for availabilities—say, in Lansing, Michigan—the salesman



PRINTING EQUIPMENT is manned by production team (l to r) Al Ritchie, Ron Smith and Bob O'Connor, who process final forms for the seven-person traffic staff in New York. Multilith processing can be completed within one hour, entire buyer request within three



TIME-SAVING CONCEPT originated with Otto Ohland, account executive; is supervised by him and assistant Marjorie Jerome, sales service supervisor. At end of day, each tv station gives updated status on availabilities, program and contract changes, rate changes

turns to the WJIM-TV file and sees at a glance which flags are "up"—marking slots available—in the time segments requested by the buyer.

The salesman then pulls from the file the pre-printed Vis-Avail form. This is a four-page folder with complete hour-by-hour, day-by-day program information which has been multilithed to include all new information.

His next step is to correlate a pre-printed rating sheet (one for Nielsen, one for ARB, depending on which service is standard with the agency) by entering the program rating and the number of homes reached for each availability in which the buyer is interested.

This matched set of (a) program listings of times requested by the buyer and (b) the rating and home information is then sent to the multilithing typist, who prepares the master copy from which the final Vis-Avail is printed.

The entire job—pinpointed to the specific request of the buyer—can be compiled, printed, and delivered within three hours. The buyer, at a single glance, can see the announcements which are available. The fourth page of the Vis-Avail form includes all rate information for the station, as well as the frequency discounts possi-

ble with any of several "package" plans.

The rating sheets are compiled for each station as Nielsen and ARB release new reports. A sufficient quantity of the rating sheets, as well as the basic program listing, is maintained for use of the 45 tv salesmen in all 11 offices. But as soon as new information comes in, new sheets are printed and the old ones thrown out.

The sales service department handles the flow of information with eight girls in addition to a teletypist. (Blair estimates the teletype operator handled 15,000 twx's or 150,000 yards of twx paper on the three machines last year just detailing changes.)

The processing of availabilities has been a mounting problem as gains in spot tv billings have been recorded. Martin Katz, sales development director for the company, notes that last year 53 national spot tv representative firms transacted \$605.6 million in business. And Ralph Klapperich of Knox-Reeves estimates that by 1962 spot tv billings will reach \$1 billion.

The simplified system, says Mr. Ohland, "releases salesmen for servicing and for selling, and removes them from the clerical functions with which they were swamped!"



STATION INFO is transferred to cellophane files, one per station, with sign-on to sign-off listing for weekdays and weekends. Different colors denote network shows, local shows sold, local shows available. Overlapping cards are easy to see, flagged with colors



TIME AND MONEY are saved by cutting twx communication, supervised by Joan Fulton, and by simplifying paper work. Salesmen were spending much time as clerks doing paperwork, are now able to give better service to buyers and to have more selling time

4A suggests standard rate card

- ✓ 15-member committee of agency media executives works with broadcast industry to simplify rate card
- ✓ Many tv/radio people think the suggested cards are a good first step but that still more work is needed

LEN MATTHEWS HEADED PROJECT



CHAIRMEN of 4A card committee are (see above) Leonard Matthews, Leo Burnett Co., Chicago, as chairman, and Ruth Jones, J. Walter Thompson, New York, vice chairman. Their committee includes Vera Brennan, SSCB, New York; Robert Crooker, Campbell-Ewald, Detroit; Edward Gray, Ted Bates, New York; Arnold Johnson, Needham, Louis & Brorby, Chicago; Thaddeus Kelly, McCann-Erickson, New York; John Kirwan, Bruce B. Brewer, Kansas City; William Matthews, Young & Rubicam, New York; Richard McKeever, BBDO, New York; Bertrand Mulligan, Compton, New York; Gertrude Murphy, Long Advertising, San Jose, Calif.; Don Nathanson, North Adv., Chicago; Frank Ott, D'Arcy, New York, and Lee Rich, Benton & Bowles, New York. (Cards are below.)

Directions for Preparing Standard Form of Rate Card for Television

Submitted by the
Advertising Association
of Advertising Agencies, Inc.
100 Madison Ave., New York 17, N.Y.

These are the only forms for the 4A card committee. They have been prepared by the committee and are the only forms to be used in preparing the 4A card. They are the only forms to be used in preparing the 4A card. They are the only forms to be used in preparing the 4A card.

The card is to be prepared by the agency media executive. It is to be prepared by the agency media executive. It is to be prepared by the agency media executive. It is to be prepared by the agency media executive. It is to be prepared by the agency media executive.

TELEVISION RATE CARD LETTERS

- | | |
|---|--|
| 1. PERSONNEL | 1. STATION |
| a. Name and title of the person preparing the card. | a. Station address (street, city, state, zip). |
| 2. STATION | b. Station name (local, national, international). |
| a. Name of station representative. | c. Station address (street, city, state, zip). |
| 3. STATION TYPE | d. Station type (local, national, international). |
| a. Name of station representative. | e. Station type (local, national, international). |
| 4. STATION TYPE | f. Station type (local, national, international). |
| a. Name of station representative. | g. Station type (local, national, international). |
| 5. STATION TYPE | h. Station type (local, national, international). |
| a. Name of station representative. | i. Station type (local, national, international). |
| 6. STATION TYPE | j. Station type (local, national, international). |
| a. Name of station representative. | k. Station type (local, national, international). |
| 7. STATION TYPE | l. Station type (local, national, international). |
| a. Name of station representative. | m. Station type (local, national, international). |
| 8. STATION TYPE | n. Station type (local, national, international). |
| a. Name of station representative. | o. Station type (local, national, international). |
| 9. STATION TYPE | p. Station type (local, national, international). |
| a. Name of station representative. | q. Station type (local, national, international). |
| 10. STATION TYPE | r. Station type (local, national, international). |
| a. Name of station representative. | s. Station type (local, national, international). |
| 11. STATION TYPE | t. Station type (local, national, international). |
| a. Name of station representative. | u. Station type (local, national, international). |
| 12. STATION TYPE | v. Station type (local, national, international). |
| a. Name of station representative. | w. Station type (local, national, international). |
| 13. STATION TYPE | x. Station type (local, national, international). |
| a. Name of station representative. | y. Station type (local, national, international). |
| 14. STATION TYPE | z. Station type (local, national, international). |
| a. Name of station representative. | aa. Station type (local, national, international). |
| 15. STATION TYPE | ab. Station type (local, national, international). |
| a. Name of station representative. | ac. Station type (local, national, international). |
| 16. STATION TYPE | ad. Station type (local, national, international). |
| a. Name of station representative. | ae. Station type (local, national, international). |
| 17. STATION TYPE | af. Station type (local, national, international). |
| a. Name of station representative. | ag. Station type (local, national, international). |
| 18. STATION TYPE | ah. Station type (local, national, international). |
| a. Name of station representative. | ai. Station type (local, national, international). |
| 19. STATION TYPE | aj. Station type (local, national, international). |
| a. Name of station representative. | ak. Station type (local, national, international). |
| 20. STATION TYPE | al. Station type (local, national, international). |
| a. Name of station representative. | am. Station type (local, national, international). |
| 21. STATION TYPE | an. Station type (local, national, international). |
| a. Name of station representative. | ao. Station type (local, national, international). |
| 22. STATION TYPE | ap. Station type (local, national, international). |
| a. Name of station representative. | aq. Station type (local, national, international). |
| 23. STATION TYPE | ar. Station type (local, national, international). |
| a. Name of station representative. | as. Station type (local, national, international). |
| 24. STATION TYPE | at. Station type (local, national, international). |
| a. Name of station representative. | au. Station type (local, national, international). |
| 25. STATION TYPE | av. Station type (local, national, international). |
| a. Name of station representative. | aw. Station type (local, national, international). |
| 26. STATION TYPE | ax. Station type (local, national, international). |
| a. Name of station representative. | ay. Station type (local, national, international). |
| 27. STATION TYPE | az. Station type (local, national, international). |
| a. Name of station representative. | ba. Station type (local, national, international). |
| 28. STATION TYPE | bb. Station type (local, national, international). |
| a. Name of station representative. | bc. Station type (local, national, international). |
| 29. STATION TYPE | bd. Station type (local, national, international). |
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| 30. STATION TYPE | bf. Station type (local, national, international). |
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| 31. STATION TYPE | bh. Station type (local, national, international). |
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| 32. STATION TYPE | bj. Station type (local, national, international). |
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Broadcast industry reaction was mixed last week as stations and representatives studied carefully the new standard rate card for tv and radio stations suggested by the American Assn. of Advertising Agencies.

On the record, executives from stations and station rep firms agreed unanimously that standardization of the formal station rate card was a long-overdue step and a necessary one in the continuing effort to have uniform systems and printed matter.

But off the record, their appraisal of the 4A effort was more incisive and derisive. Said one v.p. of a major rep firm: "It's another example of where official recommendations are finally catching up with practice! The 4A is following the field rather than leading it!"

The tv and radio sample cards themselves are similar three-part folders roughly six by three inches, and were mailed a fortnight ago to all radio and tv stations and to their representatives. The purpose, as outlined by 4A: "To facilitate the preparation of rate cards by the broadcast media, help assure completeness of wanted information, minimize errors and expedite the announcement of rate and data changes."

All of the broadcast executives queried by SPONSOR agreed that these purposes will be served by such standardization of the rate card, its format and its contents.

Most of them contend, however, that there's more that can and should be done. They think the card is still too complicated, with its 11 divisions for factual material (these are personnel, representatives, mailing instructions and closing times, facilities, commission and cash discount, rate policies, rates for announcements, rates for package plans, rates for participating programs, rates for programs, and general information).

But the agencies obviously feel these divisions are needed. Their media people, as decision-makers and buyers, normally call the shots on the type of information supplied to them by media representatives.

(Please turn to page 76)

Suddenly it's summer: web's lineup

Twenty-seven shows will hit the screens this summer as replacements. ABC has one; CBS, 14; NBC, 12

Network tv's hot weather lineup is set with 27 shows coming in as replacements. Of these, less than half, at presstime, have been spoken for.

NBC TV has a total of 12 shows scheduled, including seven new programs. CBS TV will replace 14 shows, and ABC TV, one (*Jeanie Carson* for Pat Boone's *Chevy Show*).

Last summer there were 24 replacement shows, with six at ABC, eight at CBS, and 10 at NBC.

Although the distribution among the webs differs, the number of summer replacement shows this year and last is generally the same. Nielsen (see chart below) shows that last summer, these programs fared lowest

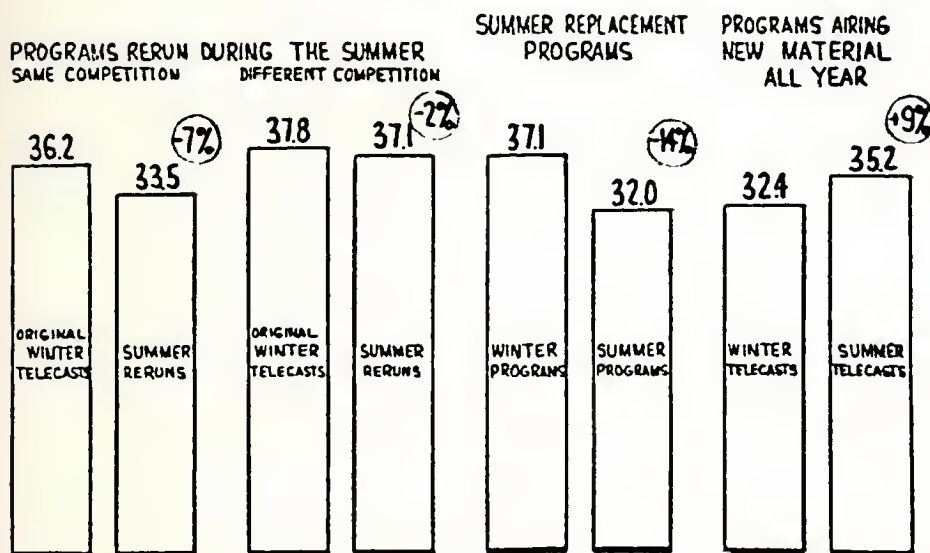
in share of audience, while programs not on hiatus, but airing new material during the summer, did best. It can be assumed that the same general pattern will follow this year.

Here are some of the replacements:

CBS: *Lucy in Connecticut*, for *Lever*, replaces *Benny/Gobel*; *DX: Unknown*, with Plymouth, Polaroid, and S. C. Johnson, for *Garry Moore*.

NBC: *Chevy Mystery Show* (*Dinah Shore*), *Happy and Tate* (*Perry Como*), *Wrangler* (*Ernie Ford*), and *Moment of Fear* (*Sports*).

How summer shows compare with winter in share of audience



Source: A. C. Nielsen, Jan.-Feb. vs. July-Aug., 1959

1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 3 July

PROGRAM (NETWORK)*	COSTS	SPONSOR, AGENCY, DATE	PROGRAM (NETWORK)*	COSTS	SPONSOR, AGENCY, DATE
After Hours (N)	\$175,000	Purex, E. H. Weiss, 6/27	Mrs. America National Finals (C)	\$100,000	RCA Whirlpool, K & E, 6/10
Belmont Stakes (C)	75,000	Schick, Compton, 6/11	Sacco-Vanzetti (N)	225,000	Purex, E. H. Weiss, 6/10
George Burns (N)	230,000	Warner Lambert, Lambert & Feasley, 6/7	Secret World of Eddie Hodges (C)	250,000	Amer. Gas Assn., Lennen & Newell, 6/23
Coke Time (A)	230,000	Coca Cola, McCann-E., 6/27	U. S. Open Golf Tournament (N)	250,000	Minnesota Mining & Mfg., EWRR; Midas, Inc., E. H. Weiss; 6/18
Emmy Awards (N)	175,000	P&G, Grey; Greyhound, Grey, 6/20	Margaret Bourke-White Story (N)	130,000	Breck, Reach-McClinton, 6/13
Little Giants (N)	65,000†	Proctor & Gamble, Grey, 6/14			

*Networks: (A) ABC TV; (C) CBS TV; (N) NBC TV

†If not repeated, the price of the show is \$120,000.

2. NIGHTTIME

COMPAN

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
6:00		Small World Olin-Mathieson (D'Arcy) D-F \$30,000 FYI (SB)†	Meet The Press Manhattan Shirts (Daniel & Charles) J-L \$6,500						
6:30		Twentieth Century Prudential (R-McC) D-F \$35,000	Time Present sust (SR)†		D Edwards Amer Home (Bates) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††	No net service	D. Edwards Am. Home (Bates) alt Phillip Morris (Burnett) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††
7:00	Broken Arrow Mars (Knox-Reeves) W-F \$45,000	Lassie Campbell Soup (BBDO) A-F \$37,000	Overland Trail (7-8) Standard Brands (Bates) P. Lorillard (L&N) W-F \$34,500 (hr.)	No net service	D Edwards Amer Home (repeat feed)	News Texaco (repeat feed)	No net service	D Edwards Am. Home alt Phillip Morris (repeat feed)	News Texaco (repeat feed)
7:30	Maverick (7:30-8:30) Kaiser Co (Y&R) Whackett (Y&R) W-F \$78,000	Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Se-F \$36,000	Overland Trail P&G (B&B) Warner Lam. (Lambert & Feasley)	Cheyenne (7:30-8:30) Ralston (Gard.) Am. Chicle (Bates) Ritchie (K&E) W-F \$82,500	Kate Smith Show Am. Home (Bates) V-L \$27,000	Riverboat (7:30-8:30) P&G (B&B) Norema (SSCB) A-F \$72,000	Bronco (alt wks 7:30-8:30) Brn & Wmsn Gen Mills (DFS) Gen Fds (B&B) DuPont (BBDO) W-F \$82,000	No net service	Laramie (7:30-8:30) L&M (Mc-E) Sunshine Biscuits (C&W) Colgate (Bates) W-F \$65,000
8:00	Maverick	Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L \$85,800	Music On Ice (8-9) sust	Cheyenne Johnson & J (Y&R) Armour (FCB) P&G (B&B)	The Texan Brown & Wmsn (Bates) alt All State (Burnett) W-F \$37,000	Riverboat Stand. Brands (Bates) Stand. Oil (BBDO)	Sugarfoot (alt wks 7:30-8:30) Chevrolet (Camp-E) Carnation (EWRH) W-F \$82,000	Dennis O'Keefe Oldsmobile (Brother) Se-F \$38,000 Peck's Bad Girl (SR)†	Laramie Miles (Wade)
8:30	Law Man R. J. Reynolds (Eaty) Whitehall (Bates) W-F \$41,000	Ed Sullivan	Music On Ice	Bourbon St. Beat (8:30-9:30) Brn & Wmsn (Bates) L-O-F (FSR) P&G (Burnett) A-F \$80,500	Father Knows Best Lever (JWT) alt Scott (JWT) Se-F \$39,000	Wells Fargo Amer Tobacco (SSCB) alt P&G (B&B) W-F \$47,000	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$40,000	Dobie Gillis Pillbury (Burnett) alt Phillip Morris (Burnett) Se-F \$37,000	Wichita Town sust (SR)†
9:00	The Rebel L&M(DFS) alt P&G (Y&R) W-F \$42,500	G. E. Theatre Gen Electric (BBDO) Dr-F \$51,000	The Chevy Mystery Show (9-10) Chevrolet (Camp-E) V-L \$60,000 (SR)†	Bourbon St. Beat (8:30-9:30) L&M (Mc-E) DuPont (BBDO) P&G (Y&R) A-F \$80,000	Danny Thomas Gen Foods (B&B) Se-F \$47,500 Talent Scouts (SR)†	Peter Gunn Bristol-Myers (DCS&S) alt R. J. Reynolds (Eaty) My-F \$38,000	The Rifleman Miles Lab (Wade) Ralston-Purina (Gardner) P&G (B&B) W-F \$38,000	Tightrope J. B. Williams Co. (Parkson) alt Am Tob (SSCB) My-F \$39,000	Richard Diamond (SB)†P. Lorillard alt George Burns (8:30-9:30) ●
9:30	The Alaskans (9:30-10:30) L&M, Armour Frenchette (Bates) P&G (B&B) DuPont (BBDO) A-F \$77,500	Hitchcock Presents Bristol-Myers (Y&R) My-F \$39,000	The Chevy Mystery Show	Adv. In Paradise (9:30-10:30) L&M (Mc-E) DuPont (BBDO) P&G (Y&R) A-F \$80,000	Ann Southern Gen Foods (B&B) Se-F \$40,000 Spike Jones Show (SR)†	Alcoa-Goodyear Theater Alcoa (FSR) alt Goodyear (Y&R) Dr-F \$39,000	Colt .45 Whiteball (Bates) Brn&W (Bates) W-F \$18,000	Red Skelton Pet Milk (Gardner) alt S. C. Johnson (FC&B) CV-L \$52,000 Comedy Spot (SB)†	Arthur Murray Lorillard (L&N) (L 6/21) alt Sterling (DFS) V-L \$30,000 The Little Giants (8:30-10) ●
10:00	The Alaskans 7-Up Chevrolet (Camp.-E.)	Benny alt Gobel Lever (JWT) VC-L \$47,000 Lucy In Conecticut (SR)†	Loretta Young Toni (North) alt Warner Lam (Lam & Feasley) Dr-F \$49,500	Adv. In Paradise Reynolds Metals (L&N) Scripto (Donahue & Coe) Gen Fds. (B&B) Coke Time (9:30-10:30) ●	Hennessey Lorillard (L&N) alt Gen Foods (Y&R) Se-F \$39,000 New Comedy Showcase (SR)†	Steve Allen (10-11) Plymouth (Ayer) CV-L \$125,000 Purex Specials (SB)†	Alcoa Presents Alcoa (FSR) Dr-F \$35,000	Garry Moore (10-11) Kellogg (Burnett) P-P-G (BBDO) CV-L \$109,000	M Squad Am Tob (SSCB) A-F \$31,000
10:30	Johnny Staccato Alberto-Culver (Wade) A-F \$11,500	What's My Line Kellogg (Burnett) Sunbeam (Perrin Paus) Q-L \$32,000	No net service	Ted Mack & The Original Amateur Hour J. B. Williams Co. (Parkson) V-L \$23,000	June Allyson DuPont (BBDO) Dr-F \$44,000	Steve Allen After Hours (10-11) ● Margaret Bourke White Story (10-11) ● Emmy Awards (10-11) ●	No Net Service	Garry Moore Polaird (DDB) S. C. Johnson (NL&B) DX: Unknown (SR)†	No net service

● Specials, see page 45.

†(SR): Summer replacement, to begin later in season.

††Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission).

They do not include commercials or time charges. This chart covers period 4 June-3 July. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

*"... packed with
a remarkable
supply of vital
information ..."*

—RICHARD C. PROCTOR
President
Richard Proctor Advertising

*"... will save me a
lot of time looking
around for
broadcast data."*

—JOHN ORTENGREN
Director of Marketing
Tessab Advertising

*"... I was really
eager to get the
kind of information
that it contains."*

—W. VAN SANTEN
Marketing Research
General Mills

*"... as far as use-
reaction is concerned
(it) will be the most
popular reference
and study book
in the office."*

—H. S. HAMLIN
Adolph Coors Co.

*"... arrived this
morning. By closing
time it had worked
three hours for
this agency."*

—GEORGE L. ACKORS
Ackors Advertising Agency

*"... a most useful tool.
Here under one cover
a broadcast media
buyer can become an
expert in all phases
of broadcast media."*

—ROBERT F. BRUNO
Media Department
Reach, McClinton & Co., Inc.

*"... the UNIVAC
for the
small agencies."*

—WILLIAM G. MORS
Durk Advertising, Inc.

*"... on my desk
at
ALL TIMES!"*

—NORMAN C. WIDENHOFFER
Radio/TV Head
Willis S. Martin Company

*"... I hate to let it
out of my office
for fear of not
getting it back."*

—KAY SHELTON
Time Buyer
Compton Advertising

*"... a 'basic'
reference book."*

—WARREN C. FITZSIMMONS
Media Research
McCann-Erickson, Inc.



WHEN SPOT BUYING
DECISIONS ARE MADE

SPONSOR'S AIR MEDIA BASICS

IS WORKING FOR YOU!

YOU TELLUM STORY IN SPONSOR AIR MEDIA BASICS! YOU GETTUM HEAP BIG NATIONAL SPOT WAMPUM!

If you've been scouting recent issues of SPONSOR, you'll know The Chief has left plenty of clues that lead you along the right path to your share and more of spot radio / tv business.

Take a tip from the wise chief: be sure you're represented in SPONSOR'S 14th AIR MEDIA BASICS!

Key sections are: Timebuying Basics, Radio Basics, Tv Basics, and Film and Tape Basics. They give important charts, tables and statistics about all phases of the broadcasting industry.

Important features include a complete county-by-county Tv set count, a directory of all AM, FM and Tv stations and their representatives—by market, and a

new directory of timebuyers of the U.S. With these and other vital facts, it's no wonder AIR MEDIA BASICS wins praise from The Influential 2,000 — the executives who make the major time-buying decisions at top national agencies —and the 7,500 other members of the time-buying teams. Together, they form an important part of SPONSOR'S total circulation.

That's why no other book will be as vital a factor in helping time buyers and other members of time-buying teams complete their Fall spot buying plans. Your ad in AIR MEDIA BASICS assures call-letter recognition for your station—recognition at the moment of decision.

THE BROADCAST INDUSTRY'S MOST COMPREHENSIVE AND
PRACTICAL WORKING TOOL FOR AGENCIES AND ADVERTISERS!

SPONSOR

THE WEEKLY MAGAZINE
RADIO / TV ADVERTISERS USE
40 E. 49th St. MU 8-2772 New York 17

Deadline 30 June • Publication Mid-July

Sponsor, 40 E. 49th Street, New York 17, N.Y.

Reserve _____ page(s) in SPONSOR'S 14th Annual AIR MEDIA BASICS.
My position preference is:

☐ TIMEBUYING BASICS
☐ TV BASICS

☐ RADIO BASICS
☐ FILM AND TAPE BASICS

SIGNED _____ FIRM _____

REGULAR RATES APPLY

Contract Advertisers pay their
regular earned discount rates.

"Me got reservation. You got yours?
Send-um smoke signal* before June 30th."



*or write,
wire, phone.

3.

DAYTIME

C O M P A R

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
10:00									
10:15		Lamp Unto My Feet sust			Red Rowe sust	Dough Re Mi sust		Red Rowe sust	Dough Re Mi Jergens (6/21 S) alt. sust. sust.
10:30									
10:45		Look Up & Live sust			On The Go sust J. B. Williams Co. alt. sust.	Play Your Hunch Brn. & Wmsn. alt. Whitehall Colgate		On The Go J. B. Williams Co. alt. sust. sust	Play Your Hunch Colgate alt. sust. Sterling alt. Whitehall
11:00									
11:15		FYI sust			I Love Lucy sust Lever alt. sust.	Price Is Right sust. Sterling alt. Whitehall		I Love Lucy sust Gen. Mills alt. sust	Price Is Right Lever (L 6/14) alt. sust. sust
11:30									
11:45		Camera Three sust			December Bride sust	Concentration Culver alt. Lever Mennen alt. Lever		December Bride sust Scott alt. sust.	Concentration Frigidshire Lever (L 6/28) alt. Alberto Culver
12N									
12:15				Restless Gun sust.	Love of Life Dumas Milner alt. sust. Amer Home Prod alt. Nabisco	Truth or Consequences Miles P&G	Restless Gun sust.	Love of Life Gen. Mills alt. Gold Seal Amer Home	Truth or Consequences Nabisco alt. sust. Culver alt. sust.
12:30									
12:45	Johns Hopkins File 7 sust.			Love That Bob Ex-Lax, Johnson & J., Staley, Toni Ponds, Lever, Borden, Mastie Tile, Simoniz	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Culver alt. sust. P&G alt. sust.	Love That Bob Borden, Beech- Nut, Minute Mald, Toni, Simoniz, Ponds, Block, Mastie	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt. sust. sust
1:00									
1:15	College News Conference sust			About Faces Ponds	No net service News (1:25-1:30) sust	No net service	About Faces Hills Bros.	No net service News (1:25-1:30) sust	No net service
1:30									
1:45		Baseball Game of Week (partic.) (1:45- concl.)	Frontiers of Faith sust		World Turns P&G Nabisco alt. Carnation	No net service		World Turns P&G Sterling alt. H. Curtis	No net service
2:00									
2:15		Baseball	NBA Pro Basketball Anheuser-Busch 1/2 regional	Day In Court Ponds, Sterling, Block, Whitehall, Toni	For Better Or For Worse sust	Queen for a Day sust P&G	Day In Court Ponds, Toni, J.&J., Borden, Simoniz, Block S. C. Johnson, Beech-Nut	For Better Or For Worse sust	Queen for a Day sust
2:30									
2:45		Baseball	NBA Bayuk, Gen. Mills, Schick	Gale Storm Armour, Sterling	Art Linkletter Lever S. C. Johnson Van Camp	Loretta Young sust P&G alt. sust.	Gale Storm Sterling, Borden, Renuzit, West- gate, Ponds, Mastie Tile, Lever	Art Linkletter Scott alt. Toni Kellogg	Loretta Young sust Young
3:00									
3:15	Open Hearing sust		NBA	Beat The Clock Min Mald, Ponds, Mastie Tile, Ex-Lax, S. C. Johnson, Durkee	Millionaire Colgate	Young Dr. Malone sust Lever (L 6/20)	Beat The Clock Lever, J&J, Beech-Nut	Millionaire sust	Dr. Malone Proctor Elec. (L 6/21) Plough (6/14 S) Sterling alt. sust
3:30									
3:45	Campaign Round-Up sust			Who You Trust? Lever, Armour B-Nut, S. C. Johnson, J&J	Verdict Is Yours sust Amer Home alt. sust.	From These Roots sust Jergens (6/13 S) alt. sust.	Who Do You Trust? Ex-Lax, Ponds Whitehall Peter Pan	Verdict Is Yours Sust alt. alt. D. Milner Scott alt. Toni	From These Roots sust Lever (L 6/28) alt. sust.
4:00									
4:15				American Bandstand B. F. Goodrich, Gen. Mills, Lever	Brighter Day P&G Secret Storm Amer Home Prod	Comedy Theatre sust	American Bandstand Welch, Borden Goodrich, Lever Coty, Gen. Mills	Brighter Day P&G Secret Storm Gen Mills alt. Scott	Comedy Theatre sust
4:30									
4:45			World Champ. Golf Phillies Bayuk, ASR Sp-F \$50.00	Amer. Band. Positan, Armour Vick Chemical	Edge of Night P&G H. Curtis alt. S. C. Johnson	Adventure Thea. sust	Amer. Band. Toni, Hollywood Candy, Keepsake Northam War. Positan	Edge of Night P&G Sterling alt. Armstrong Cork	Adventure Thea. sust
5:00									
5:15	Matty's Funday Matto	Face the Nation sust	World Champ. Golf	American Bandstand co-op			American Bandstand co-op		Ameri Bandst co-op
5:30									
5:45	Lone Ranger Gen Mills	College Bowl Gen. Electric	Time-Present Kemper Ins.	Captain Gallant Gen. Mills			Rocky & His Friends Gen Mills Kool Aid		My Fri Flick Gen. S. Kool

**HOW TO USE SPONSOR'S
NETWORK TELEVISION
COMPARAGRAPHS**

The network schedule on this and preceding pages (46, 47) includes regularly scheduled programming from 4 June to 3 July, include (with possible exception of changes made by the networks after presstime). Irregularly sched-

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
NBC		ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
ve	Dough Re Mi sust		Red Rowe sust	Dough Re Mi Proctor Elec. (L 6/23) Nabisco		Red Rowe sust	Dough Re Mi Jergens (6/17 S) sust		Heckle & Jeckle sust Gen. Mills alt sust	Howdy Doody Nabisco alt sust Continental Baking
Go lams ust alth t	Play Your Hunch Proctor Elec. Colgate		On The Go sust J. B. Williams alt sust	Play Your Hunch Colgate alt sust Miles alt Heinz		On The Go sust J. B. Wms. alt sust	Play Your Hunch Colgate alt sust Sterling (L 6/17) alt Colgate		Mighty Mouse sust Colgate alt sust	Ruff & Reddy sust Gen Foods
Lucy It t n	Price Is Right Frigidaire alt Sterling Heinz alt Culver		I Love Lucy Armstrong alt sust U. S. Steel alt Simonize	Price Is Right Lever alt sust Miles alt sust		I Love Lucy sust Gerber alt Kodak	Price Is Right Lever alt sust Culver alt sust		Lone Ranger Gen Mills sust	Fury Sweets Co. Gen Foods
Bride a	Concentration Miles Nabisco alt Brillo		December Bride sust sust	Concentration sust alt Lever Heinz alt Whitehall		December Bride sust Simonize alt sust	Concentration Miles alt Lever Lever alt Brn & Wmsn		I Love Lucy sust	Circus Boy Miles alt Nestle Nestle alt sust
Life alt ing Pro	Truth or Consequences Heinz sust	Restless Gun Drackett, West- gate, Hill, Ponds	Love of Life Lever alt Toni Amer Home	Truth or Consequences Proctor Elec. P&G	Restless Gun S. C. Johnson Drackett Ponds Borden	Love of Life Lever Gen Mills alt Stand. Brands	Truth or Consequences Frig. alt sust P&G alt Whitehall	Lunch With Soupy Sales Gen Foods	Sky King Nabisco	True Story sust Sterling Drug
For ow Light	Could Be You Whitehall alt sust Heinz alt Proctor Elec.	Love That Bob Armour, Sterling Drackett, Min. Mald, Dusharme Toni	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt Nabisco P&G	Love That Bob Beech-Nut, J&J Drackett, Armour Toni, Gen. Foods Simoniz S. C. Johnson	Search for Tomorrow P&G Guiding Light P&G	Could Be You Stand Brands alt Frigidaire P&G alt Brillo			Detective Diary Sterling Drug sust
service ust	No net service	About Faces Ex-Lax	No net service News (1:25-1:30) sust	No net service	About Faces Best Foods S. C. Johnson Hills Bros. Ponds	No net service	No net service	No net service	Saturday News sust	Mr. Wizard sust
Turns brands ling	No net service		As the World Turns P&G Pillbury	No net service		World Turns P&G Gen Mills alt sust	No net service			
er Or orse ust	Queen for a Day sust P&G	Day In Court Ponds, Toni, Gen Fds, Lever, Drackett, J&J	For Better Or For Worse Toni alt sust sust alt Dumas Milner	Queen-Day sust P&G alt Heinz	Day In Court Lever, Armour Drackett, Toni Beech-Nut, Ex- Lax, Simoniz	For Better Or For Worse Lever alt sust sust	Queen for a Day Nabisco alt sust P&G alt Culver	Baseball Game of Week Falstaff, Colgate State Farm Ins. Gen Mills Sp-L \$0,000,000		
Letter Bro ion over	Loretta Young Nestle alt sust Frigidaire alt sust	Gale Storm Beech-Nut, Best Fds, Drackett Borden, Lever Mastic Tile, J&J	Art Linkletter sust Pillbury	Loretta Young Nestle alt P&G Heinz alt P&G	Gale Storm Ponds, J&J, Min Mald, Simoniz S. C. Johnson	Art Linkletter Lever Bros Bauer & Black alt Armstrong	Loretta Young sust P&G alt sust			
aire ate	Young Dr. Malone Plough (6/22 S) B&W (6/15 S) Heinz, Jergens (6/22 S)	Beat The Clock Johnson & J. Drackett, Simoniz Ponds, Reston	Millionaire Stand. Brands alt sust sust	Young Dr. Malone Miles alt Culver sust	Beat The Clock Beech-Nut, Lever Armour, Drackett	Millionaire Colgate	Young Dr. Malone Nabisco (L 6/24) alt Mennen Sterling alt sust			
1 Yours Brands ust alt x	From These Roots sust Brn. & Wmsn. (6/15 S) alt sust	Who You Trust? Ponds, S. C. Johnson, Drack- ett, Peter Pan, Lever, Beech-Nut, Armour	Verdict Is Yours Sterling alt Lever sust alt Amer. Home	From These Roots Lever alt sust sust	Who Do You Trust? Drackett, Ponds Staley, Peter Pan, Beech-Nut Whitehall	Verdict Is Yours Gen Mills alt sust Lever Dough (6/24 S)	From These Roots Plough (6/24 S) alt sust Lever (L 7/1) Dough (6/24 S)			
Day Storm na Prod	Comedy Theatre sust	American Bandstand Lever, Gen Mills Beech-Nut, Welch Armour, Holly- wood Candy	Brighter Day P&G Secret Storm Rem. Rand Amer Home	Comedy Theatre sust	Amer. Band. Goodrich, Welc Gen Mills, Lever Toni, Polk Mille Bordens	Brighter Day P&G Secret Storm Amer Home Prod alt Stand. Brands	Comedy Theatre Proctor Elec. (L 7/1) sust	Natl.-Amer. League Baseball Gillette Sp-L \$2,750,000		
Night k alt ico	Adventure Thea sust	Amer. Band. Plough, Northam Warren, Toni, Old London	Edge of Night P&G Pillbury	Adventure Thea sust	Amer. Band. Armour, Alberto Culver, Plough Keepsake	Edge of Night P&G Amer Home alt Sterling	Adventure Thea sust	Belmont Stakes (4:30-5) ●	NBA Basketball (various times) Anheuser-Busch (¼ Reg.) Bayuk (¼ Net)	
		American Bandstand co-op			American Bandstand co-op					
		Rocky and His Friends Gen Mills			Rin Tin Tin Gen Mills Kool-Aid					

*These are package prices and include time, talent, production and cable costs.

uled programs appearing during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News*

Special, CBS, Sunday, 11-11:15 p.m.; *Today*, NBC, 7-9 a.m., Monday-Friday, participating; *News* CBS, 7:45-8 a.m. and 8:45-9 a.m., Monday-Friday. All time periods are Daylight Saving.

How did you create your stations?

Station men discuss factors to be considered in conceiving a radio format that will have individuality and wide public acceptance

Bill Currie, *general manager, WRAL, Raleigh, N. C.*

Whatever commodity one sells, it must be tailored to the needs and desires of the buyers. Since radio's



Can the listener whistle it? is rule we apply to our music

end product is sound, WRAL has delved into the cultural composition of the Raleigh community and determined its basic programming policies from the expressed needs and desires of the most potential listeners.

Raleigh is a city whose economic life depends upon the operation of six colleges and the state government. With only two industrial plants, and these employing highly skilled electronics personnel, the programming of any successful station in the market must be designed to fulfill the demands of a cultural society, the interests of which are different from the average industrial city.

WRAL has experimented with various musical formulas, but has been forced by the weight of listener opinion to evolve a firm policy which produces a bright, up-tempo sound, but which eschews fad music, hillbilly and gospel music. This is not to be construed to mean the station fails to provide good listening in a religious vein, but it does not use the familiar "gospel" sound so successfully employed in the industrialized and rural sections of North Carolina.

Basically, our determining the acceptability of a melody is "Can the listener whistle it?" If it is pleasing and has no psychopathic screaming

nor nagging in the middle of the second chorus, WRAL plays it.

But music is only music. Our news is uncovered, written, reported, and editorialized by members of our news staff. Of course, we use the air service, but we keep three mobile units working, and use the entire staff, and special assistants on major breaks. For instance, on the Democratic primary election coverage late in May, we plan to use 30 people and nine remotes. This, in addition to music, forms our total sound.

Wm. Thomas Hamilton, *general manager, WNDU, South Bend*

To be realistic, the sound we have created for WNDU was in direct defiance of the bombardment of "new" sounds that followed the trend of "Top 40" and "formula" music.

What we feel we have created at WNDU is an over-all station concept that covers the entire range of programming from music to the special events, sports, and public service efforts we provide.

This concept may seem a little old-fashioned to the proponents of the



We carefully program our music schedule to suit time of day

"new sound" or "hurry up radio" with its klaxons, morse code dots and dashes, teletype clatter, radar ping, and other hurry, hurry paraphernalia of the "new sounder," but we kind of like it. It's based on a theme radio used to be famous for—entertainment—and we feel that if we can offer an over-all program that will entertain our audience, then we have created a true "good radio" sound.

We used another old-fashioned yardstick in creating our sound; we experimented with our programming

until we hit on the types of programming our audience wanted and at the times they wanted it.

We found that there are certain types of good music that do not have wide appeal at certain times. Consequently, we revised our program schedule to present the most acceptable music at the proper time. For instance, we program our music early in the morning hours with a light tempo and up-beat style that goes with the breakfast coffee.

In the late morning and afternoon we swing into memory tunes, hits of the '40's and '50's, standards and instrumental arrangements. In the evening we present pop hits of the day, jazz classics and hit show tunes followed by a special "Music You Want" segment of classical and semi-classical music.

We know that the tastes of the public are varied and changeable and consequently we will continue our experimentation with various programs that we feel will provide the entertainment value we want. We may not have created a "new sound," but I think we have created a new appreciation of radio.

Thomas P. Chisman, *president & general manager, WVEC, Norfolk-Hampton, Va.*

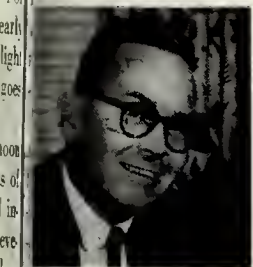
I think if you were looking for one basic step in creating a station sound, I would say that for WVEC it would have to be the development of the personality of our station sound.

I don't mean personalities on the air, I mean the prestige, image, or understanding WVEC projects to its listening audience during the entire broadcasting day. We feel the personality we have developed for our station is a reflection of the wishes of the community we serve.

Since we've been on the air we have stayed away from the competitive rat-race that has been passing as radio programming and we have concentrated on presenting selective quality music. I don't mean that we offer nothing but long-hair; far from it;

On sound?


but we have specialized in good pop and standards and with the proper blending of this type of music and announcers who knows the approach we are looking for, we have created a good radio sound over WVEC, a sound that can be easily identified in this multi-station market.



Proper blending of music and announcers' personalities essential

We have also developed our programming sound along lines we think will be acceptable to a variety of sponsors and products. We know, for instance, that there are certain clients who believe that the type of radio sound they hear indicates fairly accurately the type of audience and therefore the potential for their particular product. We have had noticeable success with such products as automobiles, heavy appliances, jewelry, and furniture.

I don't think that anyone just creates a new sound for his programming day. To develop the sound that you think will be right for your station's personality, your potential audience, and the advertisers you need to make your station successful, your programming schedule demands a lot of personal attention, close harmony between your staff of announcers, your continuity and commercial copywriters, and everyone else connected with your broadcasting.

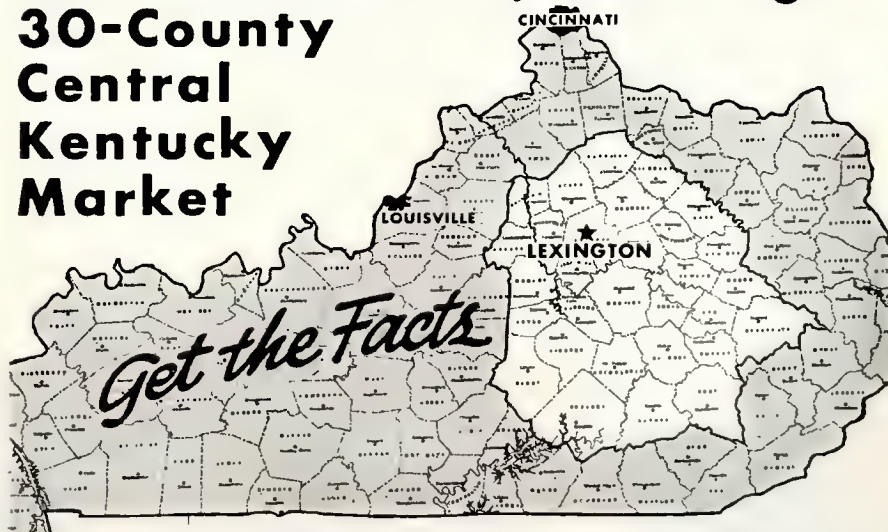
Through constant vigilance on the part of all of your staff, and a realization by them of what you as the station manager are looking for, a format for your station will eventually emerge. And if this understanding by your staff is carried out properly and is diligently adhered to, your station's sound will be pleasing, entertaining and effective as a broadcasting service. 



You're One Down Going In from Here

From Lexington, and only from Lexington do you have a clear shot at the \$657,165,000 spendable income in the growing 30-county Lexington trading area. You have to buy broadcast IN Lexington to sell the 559,200 people that spend \$445,793.00 for retail purchases, \$104,334,000 for food, \$80,902,000 for auto, and \$16,309,000 for drugs. Be sure your next campaign shares the prosperity of 149,500 households in Central Kentucky by buying broadcast IN Lexington, the only effective influence covering this area.

You Have to Buy LEXINGTON to Cover the Rich, Growing 30-County Central Kentucky Market



FROM THE FABULOUS FIVE IN LEXINGTON
WBLG ★ WLAP ★ WVLK ★ WKYT-TV ★ WLEX-TV



Philipides

made things happen at Marathon and Sparta

WPEN RADIO MAKES THINGS HAPPEN IN PHILADELPHIA

WPEN is the only station in Philadelphia to win the National Safety Council Public Interest award, another in a long list of distinguished honors for news and public service programming. This is further proof that WPEN serves its community. Our outstanding record in producing sales results also proves that WPEN sells its community. In Exciting Listening, and In Sales, WPEN Makes Things Happen In Philadelphia.

WPEN

Represented nationally by **GILL-PERNA**
New York, Chicago, Los Angeles, San Francisco, Boston, Denver
CONSOLIDATED SUN RAY STATION
WPEN, Philadelphia . . . WSAI, Cincinnati . . . WALT, Tampa

WASHINGTON WEEK

4 JUNE 1960

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PUBLICATIONS INC.

The headlong dash of the FCC toward stronger regulation of radio and tv stations appeared to be slowed down in the Senate: it could be another case of lawmakers talking loud for the public record, and then reversing themselves when it came time to put up the cash.

Meanwhile the FTC was moving at least indirectly to take some of the heat off radio and tv and those who advertise on the broadcast media. Personnel engaging in sifting ad claims on the air are now to give part of their time to direct mail, it was announced.

Taking an over-all view, however, it appeared that these developments were more in the nature of a **breathing spell than any change in the regulatory climate**. Stronger regulation from all sides still appeared to be in the cards.

FCC chairman Frederick Ford surprisingly ran into a storm of hostile questioning when he appeared before the Senate Appropriations Independent Offices subcommittee to ask for \$300,000 extra.

Purpose of the funds was to permit staffing with 25 people of the new (1 June birthdate) Division of Complaints and Compliance. The Division was voted by the FCC after the Commission's money bill had cleared the House, and so the Senate subcommittee was hit with the initial request.

The same Senate Commerce Committee chairman Warren Magnuson, who has clobbered the FCC time and again for not policing broadcasters, and who has challenged them to ask for more money if they feel they need more people, heads the appropriations subcommittee.

Magnuson never let the FCC forget that he also had that other job, and that he was waiting for the commission to ask for the money to do the regulatory job he thought should be done. When Ford finally appeared, Magnuson questioned **whether the new police unit is needed and expressed great concern that it might get into the area of censorship or program control**.

The appropriation for the FCC was slated to clear the subcommittee on or about 3 June. In view of the Magnuson questioning, and the equally unconvinced attitude of other subcommittee members, it was not at all certain that the FCC would get any money for the monitoring-complaint unit.

It appeared that if money were voted it would (a) be in a reduced amount, say in the \$100,000-\$150,000 range and, (b) would be accompanied by very strong legislative language forbidding the FCC to get into the field of programing.

The broadcasting industry had another ray of hope. The House has never considered or held hearings on the \$300,000 request. This presents a legislative situation rife with possibilities, though not too unusual.

If the Senate does provide any money for the new devision, only the House conferees would get to consider the request specifically, with the House limited to voting on the entire conference report. This presents no problem—in the absence of strong House opposition.

Broadcasters do have the chance, though, to **convince key Congressmen on the House Appropriations Committee — those who will be conferees — that the bill moves toward censorship**. If they can do that, House conferees might refuse to consider any money for the new unit on the grounds that no House hearings were held on it.

No complete escape appears possible, however. FCC sources say that **the new unit will go into action regardless of the fate of the money request**, even though it might have to start off on a small scale at first.

FILM-SCOPE

4 JUNE 1960

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A \$600,000 piece of business on a new show came to CBS Films in its first two weeks with *Deputy Dawg* just on station sales of the cartoon series.

The show, which can be used as 26 half-hours or 104 seven-minute segments, is animated by Terrytoons.

Fifteen station sales with 1 October start dates include the Metropolitan group of WNEW-TV, New York; WTTG, Washington; KOVR, Stockton, and WTVH, Peoria, plus WBKB-TV, Chicago; KTTV, Los Angeles; WHDH-TV, Boston; WJBK-TV, Detroit, and WCCO-TV, Minneapolis.

The CBS licensing unit has made merchandising deals on *Deputy Dawg* to Grosset & Dunlap for coloring and story books, to Dell for comics, to Jaymar for jigsaws, to Transogram for coloring sets and board games, and Ben Cooper for costumes.

Although this has definitely not been a distinguished season for syndication, some companies are refusing to stoop to loss-operation tactics.

One major syndicator recently turned down a big regional deal when it learned who the producer would be.

The producer, although noted for good product, is also famous for late deliveries of episodes, resulting in prohibitive film print expenses to get the show on the air.

Programs for Television, a new production and distribution company, has gotten off to a start with a U. S. distribution deal for 38 J. Arthur Rank feature films.

Principals of the new company are Leonard Loewinthan, president, Everett Rosenthal, programs and production executive v.p., and Michael M. Sillerman, executive sales v.p.; Sillerman was a founder of TPA and the other two men were owners of Pyramid Productions.

Shows in the planning stage include one featuring the Duke and Duchess of Windsor as hosts, a five minute children's art lesson series, and a Court of Human Relations starring eminent moderators.

Conoco (B&B) has switched to another show, but it won't be leaving CBS Films' *Whirlybirds* just yet.

CBS Films is getting unusual orders to continue the show in markets for as long as needed for the alternate week advertiser to clear new time periods.

Thompson-Koch Advertising is continuing its barter operation on behalf of Sterling Drug with Saber of London and The Vise, under the omnibus title of *Uncovered*.

A total of 119 episodes, said to be first-run in syndication, are involved.

Under the deal Sterling Drug gets spot time equal to the film's value, figured against station rate cards, less agency commission.

ITC's *Interpol Calling* is now reportedly sold in 109 markets, including 64 of the 75 largest tv markets in the nation.

The unusually wide range of advertisers for the show includes Commonwealth Edison, Krey Packing, Renault, Lincoln-Mercury, Dodge, Sealy and Restonic mattresses, and Miller's, Piels, Pfeiffer, Labatts, and Blitz-Weinhard.

The exit of film producers from the video tape field has left the tape commercials industry, now booming, in the hands of broadcast-oriented men.

In recent weeks Elliot, Unger & Elliot announced it was not accepting further tape orders and Filmways confirmed the difficulties film men have had with tape when Martin Ransohoff blasted the technique as economically infeasible.

This was Ransohoff's second burn with tape: One, he bought Ampex recorders and then re-sold them, and more recently he went to the brink with RCA, didn't buy the recorders, but did install the outlets. "I lost \$150,000," Ransohoff admitted.

But broadcast-born tape producers such as CBS TV Production Sales, Telestudios, NBC and Videotape Productions were enjoying a tape boom.

The CBS unit, estimated to be going at a projected \$2.2 million annual clip on commercials production, tripled its first quarter business for this year over 1959, and these factors were understood to be largely responsible:

- Use of tape to produce commercials which are then effectively transferred to film for spot trafficking.
- Rise of tape production for commercials which use both network and spot.
- Switches of entire campaigns to tape which were formerly filmed. CBS tape clients include Mazola, Polaroid, American Gas, Vicks, L & M, Vel, Nabisco, Pond's, Max Factor, Yardley, Sleep-eez, Fab, Benrus, Lux Liquid, Blue Bonnet, Duke, Chesterfield, Carnation, Chicken of the Sea, Aero-Wax, Schlitz, and Crest.

Telestudios adds more bright notes to the tape picture, predicting a 20-25% share for tape by the end of the year among all commercials but animation.

Just in the past two weeks Telestudios has done 21 tape commercials, including a series formerly on film for Carter's Pills (Ted Bates), and others for Armstrong, Kellogg, Saturday Evening Post, and Esso.

Half of Telestudios' current business is expected to be on campaigns formerly film.

Split awards and cooperative production efforts on commercials which won prizes at the commercials festival last month had led producers to make a new tally on who came out on top.

Only two producers had clear title to five awards: Robert Lawrence and Elliot, Unger & Elliot.

But both producers had claim to participation in other commercials, raising the respective totals to seven and six; furthermore, Playhouse's share in other winners raised its total from two to five.

Source of much complexity was the fact that Minneapolis Gas and Knox-Reeves entered separate commercials, one by Playhouse, another by Grantray-Lawrence; then the split entry won both in product and special excellence awards, creating four wins from one entry.

Note also that Lawrence's name should be added to chart and copy (SPONSOR, 28 May, pp. 34, 35) as producer of one local-award Minneapolis Gas commercial and also among producers who won multiple awards.

A closed circuit cable will be installed by Videotape Productions between its studios and agency offices on the other side of town.

Agency men will be able to monitor production and check through Videotape's talent file on tape without leaving their desks in some cases.

The cable will also work the other way: Agencies like J. Walter Thompson, N. W. Ayer, and Benton & Bowles, which have their own tv workshops, will be able to feed to the tape center for tape or kine recording.

The cable connecting agency and producer is seen as the first step toward the ultimate idea of working on commercials through living story boards.

SPONSOR HEARS

4 JUNE 1960

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ASCAP, which hasn't pursued a test case since the advent of radio, is preparing to file such a suit against community antenna systems.

The litigation will contend that because these systems involve a profit they are subject to the same music licensing requirements as tv stations.

Likely to be revealed by the actions: who's been putting up the money for the community antenna operations.

If a network advertiser is wondering why there's been no response to his wishes to sell off half of his nighttime show, this is the reason:

The network's sales staff have been instructed to get rid of all network-controlled show openings available before calling attention to this client's alternate period.

Add to your department of "whatever happened to . . . ?"

1) The report that Dean Roscoe Barrow was supposed to make to the FCC on tv network programing control.

2) The implementing by ANA members of the Albert W. Frey study on agency compensation.

Now that the warm weather has settled in New York the heads of rep firms are faced with that perennial problem of quitting for the weekend in mid-Friday afternoon without risking an exodus of the sales staff a few minutes later.

As one rep partner recollected about an incident of last summer: "I had turned back to get something I had forgotten when I was almost trampled by the rest of the office in the lobby of our building."

Do you know what the new business solicitor for an upper-rung agency makes the core of his pitch nowadays?

Well, it's his agency's superior effectiveness in these respects: (1) getting the choice spots because of closer relations with stations in important markets, (2) the power and ability to negotiate with the tv networks for choicer programs and time periods, (3) writing and producing commercials.

Remember when they used to talk about marketing? That's now old hat.

It might not be smart to tangle on questions of law with certain people in the business: it happened to be their livelihood before they came into broadcasting.

Among the more prominent in this coterie are: ABC's Leonard Goldenson, Westinghouse's Don McGannon, KTTV's Dick Moore and WGN's Ward L. Quaal.

The No. 1 fad among Madison Avenue's younger element this season: taking the European tour and making it by airline.

It especially applies to the people on the creative side, with the result that bookings are jammed until late July or August.

The European surge fits in with the attache-case set's penchant for doing the right thing, being seen in the right places and talking about the right things.

How to fix a radio

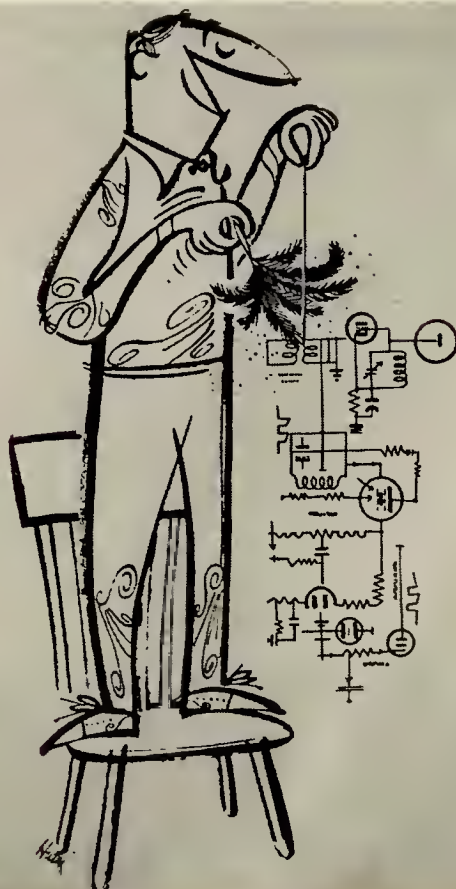
THERE'S NO SENSE in being whelmed by the little box. Take it in stride. Let's say it has been working. Suddenly it stops. No Cha Cha Cha. No at-the-sound-of-the-kazoo-it-will-be-exactly. No price of buckwheat groats on the noon news. No buzz.

Let's say you try the usual remedies: You shake it. You blow the dust off the back. You kick it a little. It ticks momentarily, hisses malevolently, and subsides. If it's a transistor, put it to your shoulder and burp it. Then put it down and skip the next paragraph.

If it's a tube set, pull the plug and get out the old tube tester. Out on loan? Pull all the tubes and take 'em to the corner drug store. If the druggist's busy, test 'em yourself. One will be doubtful. It's the one on the list priced above \$3.00. (If you're in a hurry, just check your tube numbers against the price list. The most expensive tube will always test doubtful or worse, so you may as well save checking time.) Okay, pay the man \$3.40, go home, put all the tubes back. (This is no place for creative placement. Put 'em back where they came from.) Plug in. No Cha Cha Cha. No at-the-sound-of-etc. No price of buckwheat groats. No buzz.

If you're a time buyer in the New York area, skip the rest of this paragraph. If you're a time buyer outside the New York area, you know an engineer at one of the stations in town; call him. Ask him to fix it. Send it over to him. Three weeks later, drop over, pick it up, dust it off, and take it to a repair shop.

(This constructive commentary reaches you through WMT, CBS radio for Eastern Iowa, mail address Cedar Rapids, whose engineering dept. doesn't fix radios but whose sales dept. and national reps—the Katz Agency—fix sales.)



Top 10 shows in 10 or more markets: 17 Feb.-15 March, 1960 TITLE, SYNDICATOR, SHOW TYPE		7-STATION MARKETS		5-STA MARKET	4-STATION MARKETS							Atlanta	Balt.	Boston	Buffalo	Cal.
		National average	N.Y.	L.A.	Seattle	Chicago	Detroit	Minneapolis	St. Louis	San Fran.	Wash.					
Sea Hunt ZIV-UA (Adventure)	21.9	27.8 wbs-tv 10:30pm	14.2 krcn-tv 10:30pm	31.0 king-tv 7:00pm	21.4 wnbq-tv 9:30pm	29.2 wjbk-tv 10:30pm	19.9 wtbn-tv 9:30pm	21.2 ktvi-tv 10:30pm	25.2 kron-tv 7:00pm	10.4 wmal-tv 7:00pm	16.9 wsh-tv 7:00pm	14.3 wbal-tv 10:30pm	19.7 whdh-tv 10:30pm	19.9 wkbw-tv 10:00pm	20.0 wkbn-tv 7:00pm	21.4 wkbn-tv 7:00pm
Mike Hammer MCA (Mystery)	19.5	17.6 wrcn-tv 10:30pm	14.8 krea-tv 10:30pm	15.5 king-tv 10:30pm	15.4 wgn-tv 9:30pm	5.5 cklw-tv 9:00pm		22.8 ksd-tv 10:00pm		16.0 wrc-tv 10:30pm	13.0 wlv-a 10:30pm		18.2 wnac-tv 5:00pm	12.4 wkbw-tv 10:30pm	19.0 wkbn-tv 9:00pm	30.4 wkbn-tv 9:00pm
Death Valley Days U.S. BORAX (Western)	19.5	12.1 wrcn-tv 7:00pm	16.9 krea-tv 7:00pm	23.5 king-tv 7:00pm	16.4 wgn-tv 9:30pm	19.2 wxyz-tv 7:00pm	30.7 wcco-tv 9:30pm	14.5 ksd-tv 9:30pm	17.7 kplx-tv 10:30pm	18.2 wrc-tv 7:00pm	21.5 wsh-tv 7:00pm	14.8 wmar-tv 6:30pm	18.2 whdh-tv 7:00pm	17.0 wben-tv 7:00pm	15.0 wkbn-tv 7:00pm	23.5 wkbn-tv 7:00pm
Huckleberry Hound SCREEN GEMS (Cartoon)	18.4	10.2 wpix-tv 6:30pm	14.2 kttv 7:00pm	22.5 king-tv 6:00pm	17.2 wgn-tv 7:30pm	22.7 ckla-tv 7:00pm	24.5 wcco-tv 6:30pm	12.5 kplr-tv 6:00pm	20.9 ktru-tv 6:30pm	18.9 wtlg-tv 7:00pm	14.2 wsb-tv 6:00pm		15.2 wnac-tv 6:30pm		23.0 wkbn-tv 6:30pm	18.5 wkbn-tv 6:30pm
Whirlybirds CBS (Adventure)	17.6	3.9 wpix-tv 7:00pm	5.2 khj-tv 7:30pm	27.3 komo-tv 7:00pm	10.5 wgn-tv 9:00pm	10.5 wxyz-tv 11:00pm	9.5 wtbn-tv 6:00pm	16.4 ksd-tv 10:00pm		16.9 wtop-tv 7:00pm	20.5 wsb-tv 7:00pm		17.2 wnac-tv 7:00pm	21.9 wben-tv 7:00pm	18.0 wkbn-tv 6:30pm	15.5 wkbn-tv 6:30pm
Lock Up ZIV (Drama)	16.8	9.3 wrcn-tv 7:00pm	11.9 kabc-tv 7:00pm	21.3 komo-tv 10:00pm	10.0 wnbq-tv 10:00pm	8.5 wjbk-tv 7:00pm	19.5 kstp-tv 9:30pm	19.2 kron-tv 9:30pm	14.7 kron-tv 7:00pm		16.7 wlv-a 10:30pm	10.3 wbal-tv 7:00pm	18.0 whdh-tv 10:30pm	14.5 wgr-tv 10:30pm	14.0 wkbn-tv 10:30pm	15.9 wkbn-tv 10:30pm
Manhunt SCREEN GEMS (Mystery)	16.6	4.2 wmev-tv 6:00pm	8.7 krea-tv 7:00pm	21.8 king-tv 7:00pm	19.5 wgn-tv 9:30pm	14.9 wjbk-tv 10:30pm	16.5 kstp-tv 10:30pm	14.2 ktvi-tv 10:00pm	19.5 kron-tv 6:30pm		18.9 wsh-tv 7:00pm		13.4 wnac-tv 6:30pm	16.2 wgr-tv 7:00pm	15.0 wkbn-tv 10:30pm	12.0 wkbn-tv 10:30pm
Border Patrol CBS (Adventure)	16.5	5.7 wabc-tv 7:00pm			12.0 wgn-tv 9:00pm	16.0 wwj-tv 7:00pm	22.9 kstp-tv 9:30pm	13.9 ksd-tv 10:00pm		8.9 wrc-tv 7:00pm	16.2 wsb-tv 10:30pm	23.3 wjz-tv 5:30pm	22.2 wbz-tv 7:00pm	29.4 wkbw-tv 10:30pm	10.0 wepa-tv 10:30pm	15.0 wkbn-tv 10:30pm
Quick Draw McGraw SCREEN GEMS (Cartoon)	16.3	11.2 wpix-tv 6:30pm	13.4 kttv 7:00pm	19.3 king-tv 6:00pm	17.4 wgn-tv 6:00pm	11.4 cklw-tv 6:30pm			17.2 ktru-tv 6:30pm	16.5 wtlg-tv 7:00pm	16.2 wsb-tv 6:00pm		12.9 wnac-tv 6:30pm		20.0 wkbn-tv 6:30pm	13.5 wkbn-tv 6:30pm
U. S. Marshal NTA (Western)	16.3	5.2 wabc-tv 6:00pm	6.7 kttv 9:00pm	2.8 ktnt-tv 6:30pm	16.0 wgn-tv 9:00pm	14.4 wwj-tv 10:30pm	15.0 wtbn-tv 9:30pm	6.5 ksd-tv 10:00pm	11.2 kgo-tv 7:00pm	14.9 wrc-tv 7:00pm	22.5 waga-tv 10:30pm		26.9 wnac-tv 10:30pm		16.0 wkbn-tv 10:30pm	13.0 wkbn-tv 10:30pm
Top 10 shows in 4 to 9 markets																
Flight CNP (Adventure)	16.3	4.2 wpix-tv 7:30pm								12.9 wtlg-tv 7:30pm						
Bold Venture ZIV-UA (Adventure)	16.0	13.3 wbs-tv 7:00pm	9.9 kttv 9:00pm	22.5 komo-tv 6:30pm		15.4 wxyz-tv 7:00pm				15.0 wrc-tv 10:30pm						
Rendezvous CBS (Drama)	15.3		3.7 kabc-tv 7:00pm	21.8 king-tv 7:00pm				11.2 ktvi-tv 10:00pm	12.4 kron-tv 7:00pm				16.4 wbz-tv 10:30pm	26.5 wben-tv 9:30pm		
Pony Express CNP (Adventure)	14.1		10.7 kttv 7:00pm							12.5 wtop-tv 7:30pm	12.5 wlv-a 6:30pm			19.7 wkbw-tv 10:30pm		
State Trooper MCA (Adventure)	13.6		3.7 khj-tv 8:00pm			9.0 wgn-tv 9:30pm		18.9 kstp-tv 10:30pm		5.9 wmal-tv 6:30pm	13.2 wlv-a 6:30pm		18.7 wnac-tv 7:00pm	19.2 wben-tv 6:00pm		
Vikings ZIV-UA (Adventure)	13.3	4.7 wabc-tv 6:30pm	6.4 kabc-tv 7:00pm	25.0 komo-tv 7:00pm	7.0 wgn-tv 7:30pm			16.0 ksd-tv 9:30pm						17.2 wgr-tv 7:00pm		
Gray Ghost CBS (Adventure)	12.7			8.3 kro-tv 6:30pm						17.5 wrc-tv 7:00pm		5.5 wmar-tv 11:30pm				
Badge 714 CNP (Mystery)	12.9	6.2 wmev-tv 7:30pm	2.4 kcpo-tv 7:30pm	6.5 ktnt-tv 6:30pm			17.6 kstp-tv 10:30pm			13.5 wtlg-tv 7:30pm		11.6 wmar-tv 6:30pm				
Decoy OFFICIAL (Mystery)	12.7	2.9 wpix-tv 10:00pm	10.2 kttv 9:30pm			8.2 wgn-tv 8:30pm	15.5 wxyz-tv 7:00pm									
Mr. District Attorney ZIV-UA (Mystery)	12.1	5.2 wmev-tv 5:30pm				6.5 cklw-tv 10:30pm	17.5 kstp-tv 10:30pm			9.7 wtlg-tv 5:30pm		12.3 wmar-tv 6:30pm				
Twenty-Six Men ABC (Western)	12.1	1.7 wpix-tv 10:00pm	8.7 kttv 7:00pm			6.9 wgn-tv 8:30pm	13.5 wxyz-tv 7:30pm	11.8 wcco-tv 10:30pm			15.9 wlv-a 6:30pm					

*In Washington Copter Patrol was used for Whirlybirds.

†Films listed are syndicated, ¼ hr., ½ hr. and hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank spaces indicate film not broadcast in this market 17 Feb.-15 March. While net shows are fairly stable from one month to another in markets in which they are shown, this is true to a lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. Classification as to number of stations.

WSBT-TV ... SOUTH BEND, INDIANA'S
DOMINANT STATION

3-STATION MARKETS				2-STATION MARKETS		
Col.	Milw.	New Or.	Phila.	Birm.	Dayton	Prov.
21.4 wbns-tv 7:30pm	26.0 wlsn-tv 9:30pm	27.5 wdsu-tv 9:30pm	25.5 wcau-tv 6:00pm	28.8 wbct-tv 9:30pm	19.0 wlv-d 10:30pm	23.8 wpro-tv 7:00pm
30.4 wbns-tv 10:30pm		26.9 wwl-tv 9:30pm	27.2 wcau-tv 10:30pm		35.8 whio-tv 8:30pm	
23.5 wbns-tv 9:30pm	19.9 wtmj-tv 9:30pm	21.5 wdsu-tv 9:30pm	19.5 wrcv-tv 7:00pm	20.5 wbrc-tv 10:00pm	26.3 wvl-d 7:00pm	23.3 wpro-tv 7:00pm
18.5 wtvn-tv 6:30pm			14.2 wcau-tv 7:30pm	27.0 wapi-tv 6:30pm		
15.5 wtvn-tv 7:00pm	21.7 wtmj-tv 9:30pm	25.2 wdsu-tv 9:30pm	16.5 wcau-tv 6:00pm	33.8 wbrc-tv 7:30pm	15.3 whio-tv 7:30pm	28.3 wpro-tv 7:00pm
15.9 wlv-c 10:30pm		21.9 wwl-tv 7:30pm	21.9 wrcv-tv 7:00pm	29.5 wbrc-tv 9:30pm	23.8 whio-tv 10:30pm	17.8 wjar-tv 7:00pm
12.0 wlv-c 7:00pm	21.5 wtmj-tv 9:30pm	19.2 wdsu-tv 10:00pm		24.0 wapi-tv 9:30pm	23.3 wlv-d 7:00pm	
9.5 wlv-c 7:00pm		29.2 wwl-tv 9:30pm	17.5 wfil-tv 7:00pm			20.8 wpro-tv 7:00pm
13.5 wtvn-tv 6:30pm			15.2 wcau-tv 5:00pm	27.0 wapi-tv 6:30pm		
18.3 wtvn-tv 10:30pm	15.2 wtmj-tv 6:00pm	18.2 wdsu-tv 10:00pm		29.5 wbrc-tv 7:30pm	22.8 whio-tv 7:00pm	26.0 wpro-tv 10:30pm
				31.3 wbrc-tv 7:00pm		
16.4 wlsn-tv 9:30pm				19.2 wdsu-tv 10:30pm		
15.2 wwl-tv 1:00pm						
20.0 wtvn-tv 7:00pm						
16.7 wtvn-tv 6:00pm						
				19.3 wbrc-tv 4:30pm		
18.2 wwl-tv 10:30pm				27.5 whio-tv 10:30pm		
				21.8 wlv-d 10:30pm		
15.5 wtvn-tv 6:30pm				13.2 wcau-tv 5:00pm		
				26.0 wbrc-tv 6:00pm		



"HOOSIER FAVORITE"...

The Teenagers Show That Parents Watch

With Bruce Saunders and Joe Kelly at the helm of "Hoosier Favorite", WSBT-TV's production studio really "jumps" on Saturday afternoons.

From 4:30 to 6:00 p.m. teenagers crowd the studio and home TV sets for top tunes, dancing and the unpredictable antics of Saunders and Kelly. While primarily a show for the younger set, half of the viewing audience is composed of adults (Nielsen, Feb., 1960). Now in its sixth year, the show consistently rates over 20.

With popular local shows and top CBS programs, WSBT-TV continues to dominate the 3 station South Bend market. The February, 1960 Nielsen gives WSBT-TV 47% weekly share of sets in use, sign-on to sign-off.

Per household income of the South Bend Metro Area is \$7553 . . . Indiana's highest! Buying income of the entire 15 county coverage area is over \$1.6 billion! See your Raymer man for complete details and for remaining availabilities on "Hoosier Favorite."

WSBT-TV



South Bend, Indiana • Channel 22
Ask Paul H. Raymer • National Representative

When clients
expect you to
**PULL CUSTOMERS
OUT OF A HAT ...**
use the
MAGIC WORD ...



in **SAN ANTONIO** its



ABC Television in San Antonio...
the Greatest Unduplicated Live
Coverage in South Texas!

Represented by
THE KATZ AGENCY

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Colgate-Palmolive Co., New York: New schedules start this month for Fab in about 15 markets. Prime minutes are being used for 13 weeks. Buyer: Russ Barry. Agency: Ted Bates & Co., New York.

Procter & Gamble Co., Cincinnati: Scheduling announcements beginning this month in about 200 markets for Tide. Night minutes run through the P&G contract year. Buyer: Paul McDonough. Agency: Benton & Bowles, New York.

Helena Rubinstein, Inc., New York: Campaign for Color Lift rinse begins first week in June for four weeks. Prime and late night minute schedules are set in about 15 markets. Buyer: Maxine Cohen. Agency: Ogilvy, Benson & Mather, New York.

General Foods Corp., Perkins Div., Chicago: Twist, a new instant drink in a variety of flavors, is reportedly being tested in several markets. Schedules are now running upstate New York and in Denver with heavy frequencies of minutes, 20's and I.D.'s. Buyer: Dorothy Fromherz. Agency: Foote, Cone & Belding Chicago.

General Toy Co., New York: Getting ready the fall campaign for its toy line. The top 45 markets will get schedules, heavy on kid show participations, mid-September to Christmas week. Average frequency is 20-25 per week per market. Buyer: Elaine Hudson. Agency: Webb Associates, Inc., New York.

W. A. Sheaffer Pen Co., Ft. Madison, Ia.: Planning a major push this fall for its back-to-school promotion, in about 75 markets. Minutes and 20's will be placed in and around programs with strong teen-age appeal. Buyer: Carl Sutphin. Agency: BBDO, Chicago.

RADIO BUYS

Glenbrook Laboratories, Div. of Sterling Drug, Inc., New York: Two-week campaign for Energine lighter fluid begins 6 June. Day minutes are being scheduled in about 15 markets. Buyer: Ron Bobic. Agency: Dancer-Fitzgerald-Sample, New York.

Campbell Soup Co., Camden, N. J.: Activity on its soups begins this month in New England-eastern markets. Schedules are for 10 weeks, Monday-Saturday day minutes and 20's. Buyer: Hal Davis. Agency: BBDO, New York.

Scott Paper Co., Chester, Pa.: Going into 35 markets 24 June with a one-week campaign for Cut-Rite wax paper. Fairly heavy frequencies of traffic and day chainbreaks and I.D.'s are being bought. Buyers: Joan Shelt and Gloria Mahaney. Agency: J. Walter Thompson Co., New York.



those who live on air...

In the last three decades advertisers and their agencies have spent billions of dollars on air. A lot of people lived on it. A lot of goods were moved.

To those who live on air SPONSOR serves a function no other publication can match, for SPONSOR is the most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the progress of air—the thoughts of air—the very life of air—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR *at home*—because the very chemistry of broadcasting—the factors that make it move

and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Read it on A time, B time or C time but make sure it's *free* time at home. At the price of only \$8 a year you can have 52 issues of this most *useful* publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NEWS & IDEA WRAP-UP

10,000 to 1 shapely Jean Turner, shown pointing at thousands of empty cigarette packs and cartons sent by Charleston, W. Va. clubwomen for WKAZ's Community Club Awards campaign



STRAIGHT FROM THE HORSE'S MOUTH! Her name? Nellie the Nag. Occupation? Selecting 20 horse tidbits mailed to WINS, N. Y., with help of station personality Jack Lacy (1) and program dir. Rick Sklar. 20 senders will win free outing at Aqueduct plus gambling cash



Colgate (Bates) has scored something of a victory in the process of buying *Sister Eileen* as a replacement this fall for *The Millionaire*.

It gets control over the new series, to be produced by Screen Gems, even though CBS TV had started the dickering for the show some time ago.

It was the only condition on which Colgate would become a sponsor.

(See page 33 for article on agency reaction to network program control.)

There aren't as many sun tan lotions around in air media as usual, but among those active this season are:

Tanfastic (Foote, Cone & Belding). Revlon Sunbath (Grey), Lanvin's Bain de Soleil (Heineman, Kleinfeld, Shaw & Joseph, New York), and Coppertone (Lake, Spiro, Shurman, Inc., Memphis).

DOUBLE ENTRY to WWDC's (Wash., D. C.) annual search for Miss Washington, part of Miss America contest, are 18-year-old twins Diane and Darlene Wroblewski. Both are readying dramatic routines for event



Campaigns:

• **Revlon's Top Brass** hair dressing for men and new Top Brass roll-on deodorant for men will be heavily promoted this spring via an extensive spot tv drive in the top 30 markets. Newly revised one-minute films featuring the hair dressing alone are employed in the campaign, which extends through June. Top Brass will also receive heavy exposure on Revlon's CBS TV programs. Radio spots will supplement the tv push in New York. Agency: Mogul Williams & Saylor.

• **The Charles E. Hires Co.** will promote the "togetherness" of its root beer drink and ice cream this summer with the largest warm weather campaign it has ever scheduled. Promotion is built primarily around local tv and radio spots in key markets.

• **F. R. Tripler & Co.,** men's stores, sponsored 48 safety announcements during the past Memorial Day weekend over WCBS, New York.

This marked Tripler's initial use of

radio. The spots, instead of mentioning products, highlighted such things as **the store's clientele**, its tradition, and the like. Agency: Fuller & Smith & Ross.

New faces: General Mills is introducing a star-shaped breakfast cereal, **Twinkles**, via tv spots. Agency: DFS... **Coca-Cola** is merchandising a Coke with ice-cream drink. The **Float-With-Coke** campaign gets underway with radio spots before the summer.

Strictly personnel: Joseph Chira, appointed advertising director of Lanolin Plus, Inc. . . . **Stanley Prater**, to advertising manager for the Chemical Division of Minnesota Mining & Manufacturing . . . **John Vanderzee**, to sales manager of battery separators at United States Rubber Co.

AGENCIES

Lennen & Newell, a habitual late

shopper, this week picked up 13 commercial minutes for Lorillard of the Aquanauts on CBS TV for the final quarter.

Because of the show's limited lineup (it comes at 7:30 EST), the price per commercial minute, with Lorillard's high discount, comes, it's reported, to \$18,000.

Here's another example of an agency using air media to sell the company's image:

The Zakin Co., New York, has bought time on WABC-FM, New York, and is producing, for themselves, a program with entertainment and cultural appeal. Zakin is also presenting its own commercials, featuring specific problems which an agency and its clients face.

Agency appointments: General Foods, for certain new products in its Perkins division, to the Chicago office of **Y&R** . . . Fiat Motor Co. from Adams & Keyes to **Grant Advertising** . . . Ideas, Inc., for its toys, novelties, and premiums, to **Tobias, O'Neil & Gallay**, Chicago.



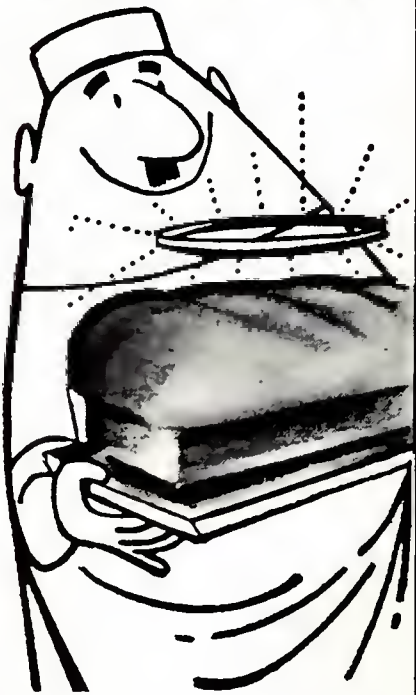
BURNING THE CANDLE—giant neon-type transformed from top of KYA's transmitting tower in San Francisco, and lit each night Giants win—are station mgr. James Jordan (l), and Hamm Brewing's Robert Hueter

ROARING IT OUT with a loudspeaker and receiver from the '20's to promote National Radio Month are Pat Shemo (l) and d.j. Clark Race of KDKA, Pittsburgh. KDKA's broadcasting days date back to Nov. 2, 1920



MEDIA EXEC winners of Telequiz, contest by WOW-TV, Omaha, won evening for two at Waldorf's Empire Room. Gathered around Frank Fogarty (at piano), exec v.p., Meredith Bdcstg., who presented awards, are (l-r) Clifford Botway, OBM; Alan Bobbe, Aitkin-Kynett; Dorothy Houghey, Grey; Beryl Seidenberg, KHCC&A; Roger Clapp, B&B

YOU KCAN'T KCOVER TEXAS without KCEN-TV



WHOLE LOAF!

all 33 Central Texas counties...the most nourishing buy in the big Waco-Temple market.

NBC

CHANNEL

KCEN-TV

TEMPLE • WACO

BLAIR TELEVISION ASSOCIATES
National Representatives

Immediate plans call for a saturation spot tv campaign in Chicago . . . Safeway Brake Shops and their franchised dealers, to **Gresh & Kramer**, Philadelphia . . . **Weldit, Inc.**, to **Rossi & Co.** Detroit . . . **Simonize** (\$4 million) will soon choose its new agency replacing **Y&R**, Chicago.

New division: **Gardner Advertising** this week created a media research group headed by **Robert Reimenschneider** as director and **Ronald Levy** as supervisor. Its purpose: to evaluate all media research material as a means of guiding **Gardner media** people via regular evaluation reports.

Kudos: Atlanta-based **Liller, Neal, Battle & Lindsey**, for its radio commercials for **Colonial Stores**, and **Henderson Advertising**, Greenville, S. C., for its tv commercials for **Texize Chemicals**, named first prize winners in the Second Annual Awards presented by the Radio & Tv Representatives Association of Atlanta. Competition was open to all South-eastern agencies.

Admen on the move: **Karl Vollmer**, named manager of **Y&R's** Chicago office . . . **Chester Burger**, to president of **CCI** . . . **John Lyden**, to vice chairman and **James Douglass**, named administrative v.p. of **Ted Bates** . . . **Albert Ward**, to **Kudner** as v.p. and director of tv and radio programing . . . **Robert Wulforth**, to v.p. and director of media research at **Needham, Louis & Brorby** . . . **Chester Posey** and **Ralph Koser**, named senior v.p.'s of **McCann-Erickson (U.S.A.)**, . . . **Jack Davis**, **Onofrio Paccione**, **Lester Rondell**, **John Rigor**, and **William Schultze**, to v.p.'s of **Grey** . . . **Frank Heaston**, to marketing director of the New York office of **Gardner** . . . **Hal Tillson**, to manager of the media department; **George Wilcox**, to media group supervisor; and **John Setear**, to marketing supervisor at **Leo Burnett**.

More about people: **Thomas E. Ables** and **Robert F. Lewis** elected as board of directors at **Phillips-Ramsey**, San Diego . . . **Beckham**, **Koblitz**, Los Angeles, named **Martin Barsky** an account executive . . . **Albert J. Platta** to treasurer at **Klau-Van Pietersom-Dunlap**, Milwaukee . . .

David H. Stremmel returns to **Aubrey, Finlay, Marley & Hodgson**, Chicago, as account executive.

FILM

Syndicators have never been loath to tie their sales efforts to a headline or some other subject of general interest.

Witness **Ziv-UA's** **Home Run Derby** this year, linked to the baseball season.

Note also **UAA** is appealing to the **Mark Twain** revival this year with its single **Warner Bros.** feature, "Adventures of **Mark Twain**," designed to ride the crest of network shows this past month on the author.

Sales: **ITC's** **Interpol Calling**, now in 109 markets, is also reportedly sold in 64 of the 75 top cities . . . **WSAZ-TV**, **Huntington**, purchased **Popeye** cartoons for its **Steamboat Bill Show** . . . **UAA** reports feature film sales and/or renewals with **KVUE-TV**, **Sacramento**; **KLYD-TV**, **Bakersfield**; **KRSD-TV**, **Rapid City, Iowa**; **KTLE-TV**, **Pocatello, Idaho**; **KNDO-TV**, **Yakima**; **KYW-TV**, **Cleveland**; **WOR-TV**, **New York**; **KGNS-TV**, **Laredo**; **WTVT**, **Tampa**; **WCAX-TV**, **Burlington**; **WWL-TV**, **New Orleans**; **KENS-TV**, **San Antonio**; **WAFB-TV**, **Baton Rouge**; **KLAS-TV**, **Las Vegas**; **WJZ-TV**, **Baltimore**; **KTVU**, **Oakland, California**; **WVEC-TV**, **Norfolk, Va.**; **WLOS-TV**, **Asheville, N. C.**; **WPSD-TV**, **Paducah, Kentucky**; **KXGN-TV**, **Glendive, Montana**; **KWRB-TV**, **Riverton, Wyoming**; **KGMB-TV**, **Honolulu**, and **WHEN-TV**, **Syracuse**.

Programs: **Fremantle** to distribute the 20 June **Johannson-Patterson** heavyweight title match outside the U. S., using a combination micro-wave relay, video tape, hot kine, and edited film.

Strictly personnel: **Wallace L. Hutchinson** named **ITC** western division sales manager . . . **Harold Goldman**, **NTA** executive v.p., announces his resignation effective 2 June.

Commercials: A recent **Schwerin** report found that showcase, or spectacular, commercials, tend to be relatively ineffective when they take a

showbusiness rather than salesman's approach.

NETWORKS

Allstate Insurance (Burnett) has wound up with a third of Thriller (NBC TV) weekly for the fall after CBS TV had failed to budge Garry Moore on his stand against too many commercial breaks.

Plymouth had been willing to give up half of its alternate weekly hour to Allstate. Sharing the other hour of the Moore show this fall: S. C. Johnson, Polaroid.

Network tv sales and renewals: *The Andy Griffith Show*, a new, weekly comedy series, will bow over CBS TV in October, on Mondays, 9:30-10 p.m., for General Foods (B&B) . . . *The Adventures of The Nelson Family*, on ABC TV Wednesdays, 8:30-9 p.m., will be sponsored next season by Coca-Cola (McMann) and Eastman Kodak (JWT) . . . *The Tab Hunter Show*, new situation comedy series beginning on NBC TV this fall, Sundays 8:30-9 p.m., is taken by P. Lorillard (L&N) and Westclox (BBDO) . . . *The General Electric Tv Theatre* has been renewed on CBS TV for the seventh consecutive year . . . Warner-Lambert (Lambert & Feasley) has renewed *The Loretta Young Show* on NBC TV for next season . . . ABC TV will telecast a special pre-flight program on the Johansson-Patterson rematch 19 June for Philco (BBDO) . . . The Retail Clerks International Association, AFL-CIO, has placed an order for NBC TV for 52-weeks participations in *Today*.

Network radio sales: Fiat Motor Co. (Grant) and Bristol-Myers put the SRO sign on the Johansson-Patterson heavyweight boxing match 20 June on ABC radio . . . Studebaker-Packard (D'Arcy) will sponsor the summer-long *World Jazz Series* on CBS Radio . . . ABC Radio reports 16 renewals among *Breakfast Club* sponsors of 1959 in the period 1 January to mid-May.

New network affiliations: KTNT-TV, Tacoma, Wash., to CBS TV . . . KUTV, Salt Lake City, to NBC TV . . . WEAN, Providence, R. I., to CBS

the nation's
finest
commercial
atmosphere

HIGHLY-RATED
PRESTIGE
BETTER MUSIC
STATION

WPBC

Adult Radio

MINNEAPOLIS - ST. PAUL

William V. Stewart - President

Nationally represented by

Daren F. McGavren Company

Radio . . . WPEN, Philadelphia, to Mutual Broadcasting System.

Network personnel notes: Len Schlosser joins CBS Radio, New York, to assist in the coordination and development of programs and program services for the CBS-owned radio stations . . . Mortimer Weinbach, v.p. and general counsel of ABC, becomes the ABC member of NAB's radio board of directors.

RADIO STATIONS

Ideas at work:

• A bonus to program buyers: KCBH-FM, Beverly Hills, this month innovated a plan to "Advertise Our Advertisers." The idea: Clients will receive promotion of their programs and products via rotating miniature billboards on the back of the station's vehicles. These color billboards will

FIRST WITH VIDEOTAPE*

IN SOUTH FLORIDA



SCORES AGAIN WITH
TOP MOVIES ON

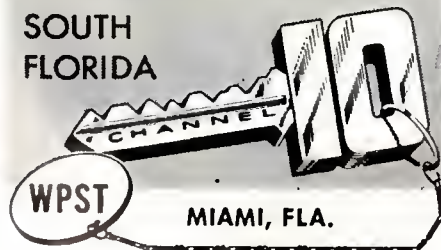
"Feature at 5"
and
"Theatre of the
Stars"

At 5 p.m., and in the late listening hours, Channel 10 brings to the screen outstanding feature-length movies. The best from the Hollywood libraries of RKO, Columbia, 20th Century, United Artists, Universal-International and J. Arthur Rank. Here's the time, the place and the audience for reaching all South Florida.

AND Channel 10 offers the most complete facilities for selling your products: 1) Popular local personalities; 2) Finest film facilities; 3) Two complete videotape units—studio and remote—available for commercial production. It all adds up to more viewers per advertising dollar.

*T.M. Ampex Corp.

YOUR KEY TO SALES IN
SOUTH
FLORIDA



PUBLIC SERVICE TELEVISION, INC.

ABC NETWORK

Nationally represented by EDWARD PETRY CO., INC.

travel some 500 miles throughout Southern California during each one-week exposure period.

• **"Suzie" goes around the world:** To create further interest in "Suzie," the mascot or corporate signature identified with KXOL, Ft. Worth, the station decided to send her around the world. The idea: her picture, sitting on a travelling bag with a portable radio tuned to KXOL, was drawn on a giant postcard and sent to news offices in N. Y., London, Paris, Berlin, Cairo, Moscow, New Delhi, Singapore, Manila, Tokyo, Honolulu, and San Francisco. The last office is then expected to mail the card back to the station.

• **Conditioned air contest:** WAMP, Pittsburgh, is asking listeners to identify its mystery sounds. The idea: station will air, daily, a familiar sound. Each week a winner will receive a portable air conditioner.

• **On the traffic safety front:** As part of its annual summer campaign urging motorists and children to respect each other, WMCA, New York, has been recording safety spots in the city's schools. Children ranging from six to 14 will have their comments aired daily, starting now and continuing until September.

Keystone Broadcasting Co., at a luncheon last week, announced the affiliation of KSEO, Durant, as its 1100th station.

Keystone came into being January, 1940, and had some 60 affiliated stations with no sponsors. Today, with the signing of its 1100th station, Keystone boasts a coverage of 29 million radio families in small market areas and is currently carrying 67 nationally advertised products.

On the fm front: WKJF-FM, Pittsburgh, conducted an Fm Seminar, and luncheon, for key personnel of the city's agencies last week. The purpose: to acquaint the admen with up-to-date information on the present status of fm, the upsurge in new applications for fm station licenses, and the increase planned for the coming model season by all manufacturers of either fm-only radios, table fm-am sets, or console fm-am combinations.

And on the editorial front: WINF,

Manchester, Conn., last week aired a series of editorials, dubbed *Freedom's Last Mile?*, every hour, all during the broadcast day. As a climax to the week-long series, station aired a 50-minute, exclusive lecture by writer Barbara Ward.

Thisa 'n' data: All Ft. Wayne radio stations aired, simultaneously, a special Radio Free Europe program, moderated by regional v.p. for RFE, Carl Rupe . . . WGMS, Washington, D. C., this week initiates its new concept for summer radio—a "Summer Music Festival," highlighted by concert broadcasts from some of the music festivals and outdoor concert halls . . . Herbert E. Evans, president of Peoples Broadcasting Corp., was elected president of the National Council of the YMCA . . . Sports note: KING, Seattle, will air, exclusively, all University of Washington football, baseball and track events during the next two years.

Kudos: WGN, Chicago, and KNUZ, Houston, recipients of the Alfred P. Sloan Award for distinguished public service in highway safety . . . KSFO, San Francisco, commended for its "distinguished service in the training of students of radio broadcasting" by the Radio-Tv Guild of San Francisco State College . . . Alex Keese, manager of WFAA-AM-TV, Dallas, named winner of the Muzak Golden Ear Award for 1959 . . . Henry Schacht, farm reporter on KGO, San Francisco, awarded a Certificate of Merit in the Metropolitan division of farm news adjudication from the California Associated Press Tv/Radio Association.

Station staffers: Walter Conway, to v.p. of KDIA, Inc., Oakland . . . John DiMeo, to manager, and Ted Carlson, sales manager at KAYO, Seattle . . . George Logan, to associate farm program director for Crosley Broadcasting Corp. . . . Phil Nolan, to program director of KOMA, Oklahoma City . . . Paul McLaughlin, to the local sales department of WKNB, Hartford.

REPRESENTATIVES

PGW this week issued a 1960 edition of its "Spot Tv Cost Yardsticks."

WBT... FIRST AS ALWAYS, IN PULSE*

Per cent **GREATER**

WBT averaged 57 per cent greater share of audience than its nearest competitor in the Monday to Friday ratings. Proof once again that WBT, serving the nation's 24th radio market, is the voice of authority in the Piedmont Carolinas.

**The January, 1960 Pulse*

*First every Monday
to Friday period
in the Prime
25-county
Charlotte
Marketing
Area*

JEFFERSON STANDARD
BROADCASTING COMPANY



WBT

CHARLOTTE



50,000 watts

REPRESENTED NATIONALLY BY CBS RADIO SPOT SALES

THE TOP STATION IN WESTERN NEW ENGLAND

WWLP

CHANNEL 22

NB

SPRINGFIELD, MASS

TOP RATINGS*

TOP COVERAGE*

TOP MERCHANDISING*

PLUS
BONUS COVERAGE

WRLP channel 32
BRATTLEBORO, VT.
GREENFIELD, MASS., KEENE, N.H.
G.P. HOLLINGBERRY HAS DETAILS

This booklet gives a market-by-market assist in estimating the cost of using various types of spot tv.

In addition, the Cost Yardsticks show month-by-month average temperatures in 80 markets to help plan seasonal campaigns.

TvAR's latest brand comparison survey in five major markets shows a continued and sizable increase in the number of men and women smoking filter cigarettes.

Viewing the five markets as a whole, the increase in filter smokers over six months ago is 14% among men, 12% among women. Of all men, 62% smoke cigarettes, an increase of 3% over the last survey, with 29% smoking filters and 33% smoking non-filters. Of all women, 52% smoke cigarettes, an increase of 3% over the previous report, with 35% preferring filters and 17% smoking non-filters.

Tv case histories of various advertisers have been chronicled by CBS TV Spot Sales in a series of nine brochures.

In total, these brochures describe 107 examples of campaigns undertaken by 97 different advertisers.

Rep appointments—stations: WCAE, Pittsburgh, to Daren F. McGavren . . . KAPE, San Antonio, to Forjoe & Co.

Rep appointments—personnel: John Dickinson, elected to the board of directors of Harrington, Righter & Parsons . . . Morton Barrett, to Edward Petry & Co. as tv salesman in New York . . . Gilbert Miller, to an account executive at Venard, Rintoul & McConnell.

TV STATIONS

TvB this week disclosed these two interesting statistical factors related to spot tv during 1959:

1) A total of 238 companies spent \$50,000 or more in spot programs last year. \$80,385,000 was spent in programs—representing 13.2% of the total 1959 national and regional spot tv expenditure of \$605,603,000. Colgate and P&G each advertised 18 brands on spot programs. American Home, General Mills, General Motors, Lever, National Biscuit, and Ralston each used programs for nine or more brands.

2) A total of 236 companies spent \$50,000 or more in tv spot ID's during 1959. \$64,512,000 was spent on ID's—representing 10.7% of the total national and regional spot tv expenditure (see figure above). Companies using ID's for 10 or more brands included American Home, Bristol-Myers, Colgate, Helene Curtis, General Foods, Nalley's, and P&G.

WBNS-TV, Columbus, has put a new rate card into effect which eliminates announcement frequency discounts.

The new card features three, five and 10 daytime announcement package plans at weekly discounts.

A triple-treat merchandising promotion: WCPO-TV, Cincinnati, and Farson, Huff & Northlich agency teamed together in getting three major Cincinnati department stores to promote the station's shows.

The idea: Each store set up both window and department displays featuring life-size cutouts of the station's personalities, closed-circuit tv, and

New, exciting

Kvil

music

1150
DALLAS



MEREDITH WOW, INC.

is pleased
to announce

the Appointments

of

WILLIAM O. WISEMAN

as Station Manager of
RADIO WOW – Omaha

and of

C. ALFRED LARSON

as Station Manager of
WOW-TV – Omaha

Frank P. Fogarty

Executive Vice President
Meredith Broadcasting Company
Vice President & General Manager
Meredith WOW, Inc.



W. O. "BILL" WISEMAN is a broadcasting rarity in that his personal initials duplicate those of his station—"W.O.W." Bill is a 23-year veteran of RADIO WOW, coming to the station in 1937. He has served as Promotion Manager and since 1951 as Sales Manager. He will continue as RADIO WOW Sales Manager. Bill has become widely known in broadcast advertising circles the country over through his RADIO WOW presentations to agencies and clients.



C. ALFRED "AL" LARSON joined RADIO WOW as a bookkeeper in 1938. He successively served RADIO WOW as Office Manager and salesman and WOW-TV as Local Sales Manager. In 1953 he was appointed Commercial Manager of Station KPHO-TV, Phoenix, where he remained for three years. Al then moved to Des Moines and a four-year stint as Assistant Director of Meredith Radio and TV Stations.

**MEREDITH
STATIONS**



**WOW Radio
WOW-TV**
Omaha

**KCMO Radio
KCMO-TV**
Kansas City, Mo.

**WHEN Radio
WHEN-TV**
Syracuse, N. Y.

**KPHO Radio
KPHO-TV**
Phoenix, Ariz.

KRMG Radio
Tulsa, Okla.

Meredith Stations are affiliated with "Better Homes and Gardens" and "Successful Farming" Magazines

how about a plane



This is a really good buy. Our pilot has left for greener pastures and we don't have the flying bug. So we're selling. This Super Custom 1957 Piper Tri-Pacer, in the words of the Danbury (Conn.) School of Aeronautics where it is hangared is "in excellent condition and very clean." It's reasonably (and firmly) priced at \$5500.

DESCRIPTION

Super Custom 1957 Piper Tri-Pacer 100 HP, Model PA 22, blue and white

EQUIPMENT

12 Crystal Narco Super Homer Narco low frequency receiver. Directional gyro. Artificial horizon rate of climb, turn and bank

CONDITION

Exceptionally conditioned and clean. Always hangared (since new)

HOURS

460 hrs. total on aircraft and engine. Licensed until August 1960.

PRICE

\$5500 firm

CONTACT

Box 27, SPONSOR or Walter Wilson, Danbury School of Aeronautics, Danbury Airport, Conn. Telephone Pioneer 3-0072

elevator cards calling attention to WCPO-TV's programs.

Winners: James Ficken, v.p. and general manager of Campbell-Ewald, San Francisco, copped the \$250 prize from WDSM-AM-TV, Duluth, for estimating the nearest actual time the first ship of the year entered the Duluth ship canal, opening the 19th navigation season at the head of the Great Lakes . . . J. W. Abernathy, merchandising director of KFSD-TV, San Diego, awarded first prize in the nation-wide Chun King Foods merchandising contest.

This 'n' data: Les Biederman, president of the Paul Bunyan Radio Network, this weekend begins broadcasting on different spots throughout Northern Michigan as the NBC *Monitor* vacation reporter . . . New quarters: WJXT, Jacksonville, is now occupying its new million-dollar-plus Broadcast House.

Kudos: To WDSU-TV, New Orleans, the first award ever made to a tv station by the La. State Bar Association for "excellence and distinguished journalism in both reporting and interpreting the news" . . . To WNBQ, Chicago, the highest award from the American Foundation for the Blind for its outstanding efforts in aiding the blind . . . Wayne Liles, farm director of KWTW, Oklahoma City, named outstanding farm broadcasting director in the nation for 1959 by the American Feed Manufacturers Association . . . To Westinghouse Broadcasting Co., and its president Donald McGannon, the Tv & Radio Advertising Club of Philadelphia's Liberty Bell Award for public affairs programing . . . To WJRT, Flint, Mich., the Alfred P. Sloan Award for highway safety . . . To WSB-TV, Atlanta, award citations from the Associated Press Broadcasters Association for news coverage and news programs-features.

On the personnel front: William Scruggs, Jr., to Southern sales representative for WSOC-TV, Charlotte . . . George Allen, to special assistant to the president of Meredith Publishing Co. . . . Harry Zimmerman, to account executive at KSTP-TV, Minneapolis-St. Paul . . . Jack Gregory, to account executive at KGO-TV, San Francisco.



Le Mail pull Hot



65,429 entries in WSB Radio birthday car contest!

How far will a 1960 Renault Dauphine go on a gallon of gas? As a fun-feature of WSB Radio's 38th Birthday celebration in March, listeners were invited to send in their guess — nearest accurate to get the Renault! Contest was in cooperation with Joy Motor Company, Atlanta; test run supervised by the Georgia Motor Club, AAA affiliate.

The 3-week radio promotion produced a record pull of over 65,000 entries. This performance leads to the natural observation: How far can you go on radio? Far, friend, far! . . . *when you're on WSB Radio in Atlanta!*

WSB Radio

The Voice of the South / Atlanta

Represented by



Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.

WORLD FAMOUS

MOHAWK MIDGETAPE PROFESSIONAL 500
HIGH SPEED
POCKET TAPE RECORDER



Used by NBC - CBS
and numerous radio and TV
stations, for recording
in the field.

Records anything it hears and
plays it right back in
unbelievable broadcast quality.

Special built-in "VU Meter".

Weighs only 3 lbs.

THE PEER OF POCKET
TAPE RECORDERS...
MIDGETAPE IS
AMERICAN MADE.

"Science Fiction" accessories
available for confidential
recordings.

For literature, or free demonstration
in your office, write Dept. B.

ALL TRANSISTORIZED

mohawk...
business machines corp.
944 halsey street brooklyn 33, new york
manufacturers

HOOPLA

(Continued from page 37)

dealer area is considerably brightened by the fact that money is now being made on color. RCA president John L. Burns reported recently that his company made money on color last year for the first time.

Sidles ad manager, Ben Weisman, can also report his company on the profit side of the ledger as regards color tv sets. Weisman says that Sidles can look back on a steady, if not rapid, rise in color sales—especially welcome since black-and-white sales have dipped.

Weisman finds the promotions an indispensable weapon in moving sets to dealers. He's not brash enough to predict just how fast color sales will rise in the next few years, but he feels that the future strongly depends on the volume of color programing.

There's no immediate expectation of a drop in set prices. The base figure of \$495 for table models remains in force for the new line.

Like RCA's Burns, he's looking forward to other manufacturers coming in with both feet. People in the color tv set business welcome competition. It can only help.

BALTIMORE? TULSA? DALLAS?



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$1,286,255,000

KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.

KNOE-TV

Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: "The 29,000 barrel-per-day refinery of the Lion Oil Division, Monsanto Chemical Company at El Dorado Arkansas, where more than 90 petroleum products are made."

Congress of Motor Hotels TRAVEL GUIDE

by BILL ROAMER



BURBANK, CALIF.

Luxurious accommodations close to NBC, Warner Brothers, Columbia and Disney Studios. Minutes to downtown Los Angeles. New, modern units with TV, Hi-Fi, phones, air-conditioning. Kitchenettes. Beautiful swimming pool. Credit cards honored.



SAFARI MOTOR HOTEL

1911 West Olive Avenue
BURBANK, CALIF.

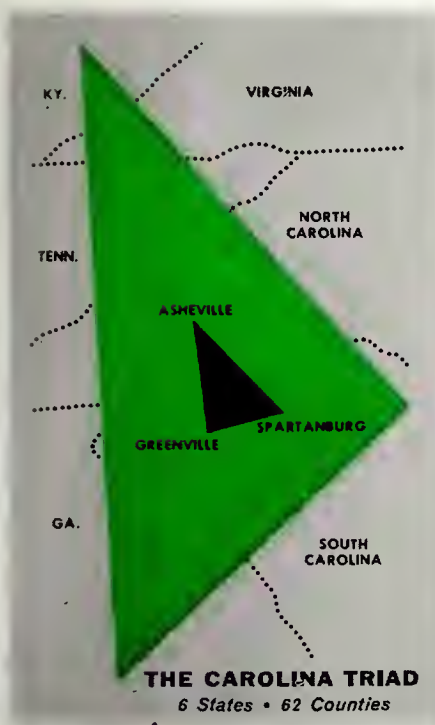
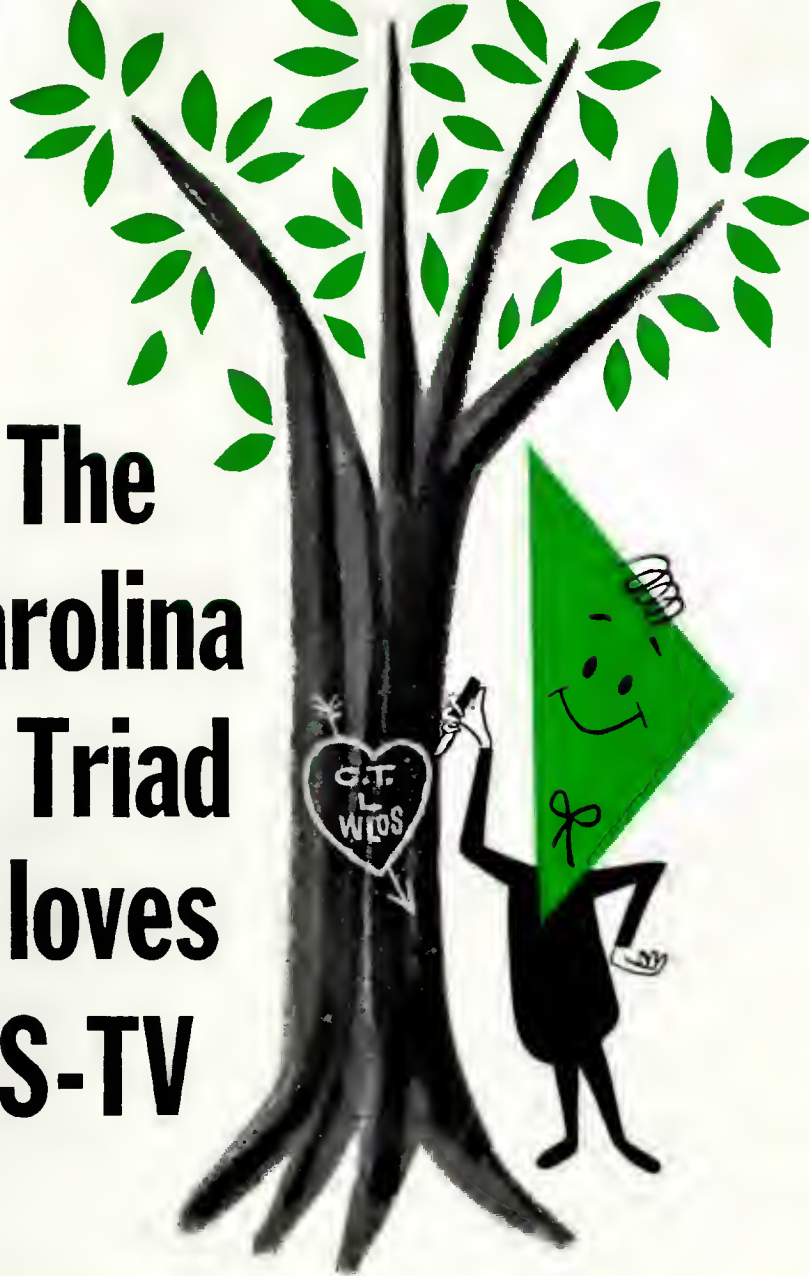


FREE!

Write to this motel for copy of 1960 edition of free TRAVEL GUIDE. Lists over 700 fine motels

COAST-TO-COAST
INSPECTED and APPROVED

The Carolina Triad loves WLOS-TV



WLOS-TV is number one in the Carolina Triad—in every day part!

The Greenville-Asheville-Spartanburg March ARB shows WLOS-TV delivers an average of 34,000 homes per quarter-hour from 9:00 a.m. to midnight, Sunday through Saturday—108.6% more homes than station "C"; 21.4% more than station "B"! And it's no wonder the Triad loves WLOS-TV . . . with the South's highest tower—bringing the top shows into homes in all 62 counties of the Triad. Your PGW Colonel has the full story.

WLOS-TV



ASHEVILLE — Also serving
GREENVILLE, SPARTANBURG



REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.
SOUTHEASTERN REPRESENTATIVE: JAMES S. AYERS CO.



WTVJ
WLOS-TV
WFGA-TV
(Affiliate)

wmca

PRO-FILE!

William D. Hamilton



■ In past weeks a self-styled Hitler threatened to blow up Bill Hamilton while an 80 year old woman blessed him for getting her welfare checks back. A European cabinet minister called him a liar, during which time a convict in prison packed his bags wondering how Hamilton arranged the release. The State Department met Bill in Washington and in Dayton, Ohio State University presented a first place award to "Justice", a show he produces as WMCA's Director of Public Affairs. Consider this brief interlude against 15 years and 2000 radio shows with the United Nations, CBS, J. Walter Thompson and ABC as National Program Director; add, if you will, a couple of Peabodies and it is immediately understood why Bill Hamilton snaps his fingers, retires to Garden City to songstress-wife Denise Lor and a houseful of boys, where he undergoes a strange metamorphosis becoming a nerve-wracked Little League coach.

AM Radio Sales

wmca
NEW YORK
wbny
BUFFALO
& rpi

Jack Masla & Co., Inc.

Radio Press International

4A RATE CARD

(Continued from page 44)

The cards were developed by a large broadcast committee of the 4A's which included 15 persons from top agencies in major markets (see complete listing in caption on page 44). Heading the committee were Leonard Matthews, vice president for media at Leo Burnett Co., Chicago, chairman, and Ruth Jones, media supervisor at J. Walter Thompson, vice chairman.

The 4A group has worked over the past several months with industry groups: the National Assn. of Broadcasters, Television Bureau of Advertising and Radio Advertising Bureau. The agency association reports the forms "are designed to meet changes in the industry which have taken place since 1946, when the NAB last issued recommended forms for radio stations, and 1950, when Broadcast Advertising Bureau issued forms for tv stations."

Most of the industry changes since then have been taken into serious account in the recommended forms and their content. But, commented one representative, this is more true of the tv than the radio card.

"Tv is much more standardized than radio, and many radio stations are still following the theory of charging what the traffic will bear! The inclusion of a program rate category for radio is also unrealistic, because few stations are selling *any* program length. The bulk of the business is in spot announcements and participations."

Several station people and their reps stressed this last fact, and the consequent need for more package rate information on the card. One station sales manager commented: "We lose a valuable selling tool by standardizing the rate card. This is a lever for the salesman, and we try to use gimmicks, distinctive printing and colors, as well as different facts to impress the buyer when we're calling on him."

Several reps said they'd like more prominence given to the space for spot package rates, and that these should take precedence over program information.

Most major representatives, however, took the same stand as Carl Schuele, president and general manager of Broadcast Time Sales. He said, "I've asked for more cards, and I'm

sending them out to all our stations with the recommendation that they be used immediately. The 4A idea for standardization is a move in the right direction, and the card is as good a one as I have seen, even though it could be improved."

Mr. Schuele and many of his colleagues would still prefer "something simpler," but they concede this is the simplest form to date. Arthur McCoy, vice president for radio at John Blair & Co., thinks the broadcast committee "has done a fine job with the new format" and he's recommending it to the Blair radio stations.

Buyers agree that the card is by no means "the be-all and end-all" of rate information. But they think standardization of format as well as content "will do away with much of the confusion which comes with a wide variety of sizes, shapes and irrelevant information"—as one buyer put it.


Another buyer suspects that the sample cards will be most valuable to "smaller stations, and especially smaller radio stations. They're the ones who clutter up a card with promotional material and hard-sell words, confusing statistics, hard-to-decode rates."

One rep was disgruntled that no station representatives were included in the industry advisory group for the agency committee members. But one buyer, when asked his reaction to this, said sharply: "Buyers *still* know more about buying than reps do, although a few reps don't seem to think so!"

"Buyers know better than the sellers what type of information they need to do a job, and in what kind of form it is most usable in serving the buying needs. However, I think most reps realize this, and go along with any techniques or systems we suggest."

Stations and representatives also received in the rate card mailing a small instruction booklet for preparing the content of the card.

The 4A cautions, however, that the card and the directions for preparing it "are not intended to suggest policies and practices. They relate only to the type of information agencies and advertisers need from broadcasters, and the uniform arrangement of such data." The sequence of information on the card corresponds to that preferred by timebuyers, 4A noted.



in the PITTSBURGH AREA

Take TAE and See

how you can buy blindfolded
and reach more homes for your
money during peak viewing
hours. See your Katz man for a
demonstration. Or write WTAE
for free "Blindfold Kit."

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL **4**

WTAE

ABC TELEVISION

k•TOP

IN THE

CAPITOL

OF KANSAS

NO. 1

**BIGGEST SHARE
OF AUDIENCE**



**in the rich 22 county
Northeast Kansas Market**

LOWEST COST
per 1000 homes
64¢ (avg.)

68 out of 72

Quarter Hours 1sts

**MORE THAN
ALL OTHER STATIONS COMBINED**
Latest Pulse

ON **k•TOP** YOU'RE
ON **TOP!**
1490 ON THE DIAL

Tv and radio NEWSMAKERS



Bernard Platt, vice president and assistant publisher of SPONSOR, has been named executive v.p. In his new capacity, Platt will assume full charge of operations at SPONSOR, coordinating all day-to-day activities of its editorial, advertising, circulation, and financial departments. This appointment will enable publisher Norman R. Glenn to devote more of his time to SPONSOR's other expanding activities. Platt, who started his trade publication career in 1932, with *Broadcasting*, has been with SPONSOR for 11 years.

Ray W. Ervin succeeds Francis M. Fitzgerald as national sales manager of WGIV, Charlotte. He has been with the station, as local sales manager, since 1953. Previous to joining WGIV, he spent 20 years with Metro-Goldwyn-Mayer. Ervin is well known in Charlotte for his activities in civic affairs, which include membership on the board of the Better Business Bureau and in the National Council of Christians and Jews. Fitzgerald will concentrate on an expansion plan and programing for the station.



William W. Joyce will take over as manager of the Detroit office of The Katz Agency in mid-June. He is currently serving as v.p. and tv sales manager in Chicago. Joyce joined the agency 15 years ago in the Chicago radio sales department, switching to tv sales in 1946. He became tv sales manager in 1957 and the next year was made v.p. Before Katz, Joyce was with the World Broadcasting System. His replacement in Chicago is Alan T. Axtell, who precedes James E. Muse as St. Louis sales manager.

Elliott Plowe assumes his new title of president, Grant Advertising, with the agency's national headquarters move to New York. He will be responsible for all of Grant's U.S. operations. After six years at BBDO, where he served as v.p. and account supervisor, Plowe left to join Grant as senior v.p. in 1960. He started his advertising career with H. J. Heinz in 1936, resigning in 1950 to become advertising manager of Peter Paul. He later became director of advertising, remained there until 1954.





The largest route network of any airline ... more than 8 times around the world!

204,500 UNDUPLICATED MILES! A distance no other airline can match. The Air France fleet covers the largest network of routes in the world. A vast system that links a total of 220 cities, 76 countries, and 5 continents. Almost *two times* larger than any other airline in the skies today!

But size is just one of the *many* things passengers are impressed with on Air France. The world's largest airline flies the world's most thoroughly tested jets... Boeing 707 Intercontinentals for long-range trips or

the greatly favored Caravelle Jets for shorter journeys. All transatlantic flights are piloted by men each with 10,000 hours of flying experience. And back of every take-off is a priceless reservoir of meticulous training, technical skill and flying ability gained by more than 7 years of intensive experience with pure jet aircraft.

No wonder more than 3,000,000 passengers confidently flew Air France planes in 1959 and will be joined by many, many more in 1960!

AIR FRANCE JET

WORLD'S LARGEST AIRLINE / WORLD'S MOST PERSONAL SERVICE

The seller's viewpoint

Apply this basic formula for research—seek, accept, and believe—and you'll find research will work for you, is the advice to clients, agencies, advertisers and salesmen, given here by Dorothy L. Allen, associate director of research, National Telefilm Associates, Inc., New York. "Nearly everything today is tested in some way to determine its popularity and efficiency," she says. "Ninety percent of the effectiveness of these tests is your belief in the tester and its results." So instead of fighting the facts, learn to understand them.



S + A + B = EUREKA!

Caught in the web of figures, analyses, rating reports, presentations, etc. revolving in this research world of mine, I suddenly realize how badly clients, agencies, advertisers, and even our very own salesmen, need to seek research, accept research, and thus understand and believe research. Then, and only then, will it prove a helpful tool in their particular jobs.

Too often, you think that research is your enemy, but the way it is interpreted and used, rather than the research itself, is of great importance. Research could be your best ally if you would only—

1. Seek! Stop relying on your own opinions and memory. Stop looking at a station, program, or product, as you, one person, see it. Decisions on the basis of mere hearsay are exceptionally inaccurate and extremely dangerous to our industry. Seek the facts! Seek research!

2. Accept! So often the advertiser honestly seeks facts and figures, yet fails to comprehend and accept the results. If the figures prove to be worse than expected, who's to blame? The researcher, who else? Here are a few famous last words: "The sample was too small." "Those electronic machines aren't accurate." "The questionnaires weren't extensive enough."

Why not *accept* the facts! We're all in the same boat—all being judged by the same services, which are supposedly "acceptable" in our industry. Instead


of attacking researcher and the research services, take the constructive criticism these figures imply, and use some of that energy to improve.

3. Believe! Know that a sample is a scale model of a subject. It's not so much its size, but its exactness that is important. Nearly everything today is tested in some way to determine its popularity, efficiency, public opinion, etc. Ninety percent of the effectiveness of these tests is your trust, and your belief in the "tester" and its results. So why constantly fight the end result?

When your wife prepares soup, doesn't she sample it? Who says the whole pot will taste exactly like her spoonful? You accept it because you believe in her ability.

When you approach the top of a gigantic hill, do you get out of your car and look over the edge to see if the road still continues below? No, you accept and believe the ability of the state, the road-signs, and the highway department—so you drive onward without hesitation.

I know all us "underdogs," the "researchers," will join me in saying, C'mon you guys—get off our necks! Go ahead, test these three simple rules and make research work *for* you. You'll see we're on your side. We seek your problems, accept the responsibility, and believe we can be of help.

We take our own advice and use the formula— $S + A + B = E$. Why don't you try it? 

Best Over Puget Sound

effective June 1

KTNT-TV

CHANNEL 11

became an affiliate of the

CBS

TELEVISION NETWORK

in the

**SEATTLE-TACOMA
AREA**



Ask your **WEED TELEVISION** man

Best Over Puget Sound

SPONSOR SPEAKS

New publication date for SPONSOR

Beginning with the next issue your copy of SPONSOR will carry a Monday rather than a Saturday dateline.

Thus next week's issue will be dated 13 June, rather than 11 June according to our previous schedule.

As far as SPONSOR readers are concerned, the change in publishing dates will make little if any difference in when you receive your copy of *The Weekly Magazine Radio/Tv Advertisers Use*.

SPONSOR will continue to be delivered on Mondays throughout the country.

But to SPONSOR editors, the Monday dateline will mean a great deal in their ability to bring you up-to-the-minute industry news.

Nearly all other weekly trade publications in the radio/tv and advertising fields come out on Mondays. Many large companies time their announcements of changes, new projects, or personnel reorganizations for Monday release.

In the past the only way in which SPONSOR could run these announcements in a Saturday-dated book, was by fighting, arguing, begging, and beseeching for favors, which many corporations were understandably reluctant to grant.

When this happened we were faced with the choice of running the news five or six days after it had been aired in other publications or of ignoring it altogether.

Our new Monday publication date will give SPONSOR an even greater grasp of industry affairs, and will allow us to serve the agencies and advertisers who use the air media with even greater efficiency.

Incidentally, this change in issue date is the first in a series of SPONSOR reorganization plans being undertaken by our new executive vice president Bernard Platt, who has assumed full responsibility for SPONSOR's day-to-day operations (see p. 78.)



THIS WE FIGHT FOR: Continuing, unremitting pressure to clear up the paper work jungle in radio/tv spot. Has your station agreed to adopt the new standardized spot billing form?

10-SECOND SPOTS

Who'd have thought it? In New York City, The Emotional Appeal Institute is located in The Emotional Appeal Building, 35 West 43rd. *Not as tall as the Empire State, but bigger in heart.*

Replacement for "adults": Then there's the Western beatnik who wants television to put on the *Zen Grey Theatre*.—Phil Stone, CHUM, Toronto.

Tv influence: Dialogue from new off-Broadway revue "Up Your Alley"—"What did people smoke before filters and porous paper?"
"Tobacco."

The dreamer: An elderly man went to a psychiatrist and complained about dreaming of lovely, lightly clad young ladies who kept running in and out of his house all night.

"So you want me to cure you of this dream?" asked the psychiatrist.

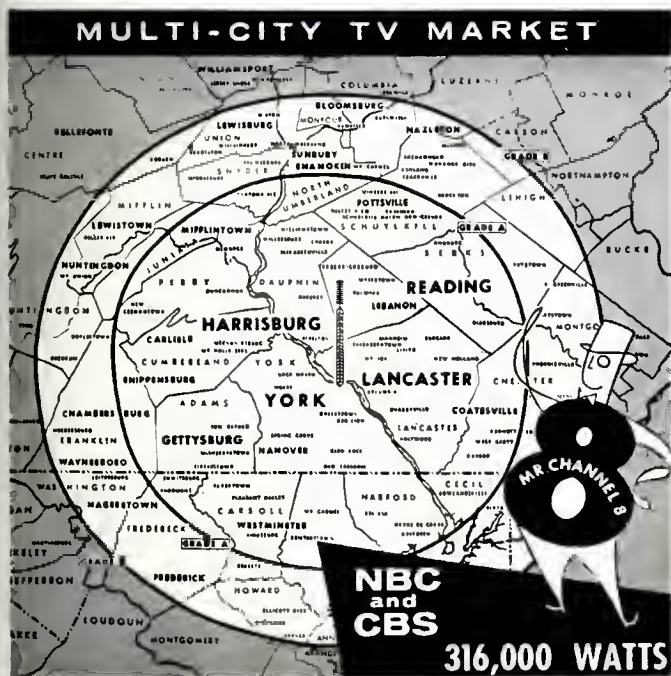
"Oh, no," exclaimed the old-timer. "I just want you to make them stop slamming the door."—Carl deSuze, WBZ, Boston.

Never underestimate the power: News release from KNEW, Spokane, Wash.—"Can a housewife stuff \$100 worth of groceries in a shopping cart in two minutes? Yes, many have in C&H Sugar's "Shopping Spree" contest. KNEW calls listeners at random and asks them to quote or read from certain portions of a bag of C&H Sugar . . . and then if party is able to answer another easy question they can win free up to the \$100 limit all the groceries they can put in their shopping cart within two minutes at their favorite supermarket. . ." *Well, that should spoil a lot of wives for shopping.*

Alert: "Our Washington man smuggled out of one of the Federal agencies a copy of a master air-raid manual which contains an instruction that we feel should be given the widest possible circulation: "All funeral coaches must pull to the curb and stop when the siren sounds, although the occupants are not required to seek shelter."—Caskie Stinnett in "Speaking of Holiday."

Everywhere people are saying...

Lancaster-Harrisburg-York
is one TV market when
you use WGAL-TV



WGAL-TV

is favored by viewers in Lancaster-Harrisburg-York, plus Gettysburg, Hanover, Lebanon, Chambersburg, Lewistown, Carlisle, Shamokin, Waynesboro, and many other communities. Profit-proved for advertisers, this multi-city market is important to your selling plans.



STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

Does the
March Nielsen shed
a **ray** of light on
Jacksonville
TV?



**You bet
it shows again
that WFGA-TV is
the station
to watch!**



The March Nielsen for Jacksonville—as in past books—shows WFGA-TV ratings going up, up, up! WFGA-TV now delivers a 49% metro share-of-audience 9:00 a.m. to midnight Sunday thru Saturday.

See your PGW Colonel for complete details and discover that WFGA-TV is the station to watch in Jacksonville.

WFGA-TV

JACKSONVILLE



REPRESENTED NATIONALLY BY PETERS, GRIFFIN, WOODWARD, INC.



WTVJ
WLOS-TV
WFGA-TV
(Affiliate)